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LITERATURE.

Natural Religion. By the Author of "Ecce Homo." (Macmillan.)

MUCH had happened between the date of the publication of *Essays and Reviews* in 1860 and the time when *Ecce Homo*, in 1866, was half accepted by the orthodox as an ally, if not a champion, of the cause they held dear. Almost more has happened between the publication of *Ecce Homo* and the present day. The public mind has come to regard as open questions, not only the infallibility of the Christian Scriptures, not only the supernatural origin of the Christian Revelation, but the fundamental axioms of all religion as hitherto understood in Europe. Of course the former points of controversy are by no means abandoned; there is probably still a majority of educated Englishmen who believe as heartily as they believed five-and-twenty years ago, not only in the truth of the Apostles' Creed, but in the plenary inspiration of the Bible. Still, before 1860, they not only believed in these doctrines, but thought that the world was agreed upon them, that all who doubted them were actuated by dislike of moral restraint, by vanity, or at best by a habit of paradoxical reasoning that had destroyed their common-sense. But between 1860 and 1870 they learnt that in both points their belief was rejected by men who were both virtuous, candid, and practically intelligent; between 1870 and 1882 they have learnt that virtuous, candid, and intelligent men may be not only unorthodox or rationalistic thinkers, but, in the common sense of the words, atheists and materialists.

The author of *Ecce Homo* (it is decorous to respect his incognito, as he formally maintains it, transparent as it has become) succeeded admirably in seeing what was the religious problem of 1866 as then conceived by the general thought of educated Englishmen, and in gaining their ear for his attempted solution of it; how far his attempt was an approach to a final and satisfactory solution is another question. It is hardly likely that the present work will be equally successful in exactly catching the public attention of the moment, but the wider problem of the present day is dealt with here with more originality, and at least as much force, as the narrower one was there; it may even be thought that the steps taken here towards a solution are of more solid and permanent value.

The book (which includes, but is not identical with, the series of papers published by the author in *Macmillan's Magazine*) is divided into two nearly equal Parts, besides

what is not very accurately called a "Recapitulation." The first Part states what are the religious doctrines on which almost all serious thinkers are agreed, and argues very ably that, essential as the doctrines now controverted may seem, and perhaps may be, to religion, yet there are doctrines still more fundamental which are not, and which scarcely can be, controverted. In the second Part, the question is discussed how far this residuum of incontrovertible truth is adequate to performing the functions of religion as a power in human life. In the Recapitulation some approach is made to a judgment on the question what will be, or ought to be, the "religion of the future."

The first half of the book (which includes, it will be seen, a little more than the first Part) is decidedly the most convincing. It is true, and it is very important, that Pantheism is in a real sense a form of Theism; and that serious thinkers who reject Theism in the ordinary sense almost always hold one form or another of Pantheism, though not always that mystical form, the meeting-point of Pantheism and Theism, to which the term is most commonly applied. Adopting the scholastic explanation of the word "God" as meaning the best or the greatest that is or can be, it is plain that either the Universe itself, or Humanity, or, rather, human Virtue, as the best and greatest thing in the Universe, must be God in the eyes of those who do not acknowledge a Best and Greatest outside and above the Universe. In this way, it is perfectly true that the devotees, both of materialistic science and of non-ethical art, are religious; that both have a God who, if not very like the God of Christianity, yet is, like him, an object of reverence and a standard of obedience to the one class, an object of desire and something like love to the other.

"Something like love;" the one weakness of this part of the book is that the author seems to underrate the importance of belief in the divine Personality, and the extent to which religious emotion is dependent thereon. In fact, he seems hardly to understand in what sense Theists (in the narrower sense) ascribe personality to their God, or the grounds on which they value it. "Personality entire," he says,

"has never been attributed in any theology to deities. Personality, as we know it, involves mortality. Deities are usually supposed immortal. Personality involves a body. The highest theologies have declared God to be incorporeal."

Here there is a very obvious confusion of thought. Personality no more "involves" mortality or corporeity than it involves bipedality. Experience shows us no persons except such as are mortal, corporeal, and biped; but disembodied spirits if they exist, Struldbrugs or Houyhnhnms if they did exist, are, or would be, just as much persons as the men and women of the known world; popular language would be likelier to question the personality of the Houyhnhnms than of the Struldbrugs. The true point of the case has been almost reached by the author where he says, "There is one more feeling which a worshipper should have for his Deity, a sense of personal connexion [this word, and others like it, are habitually spelt right] and, as it

were, relationship. The last verse of a hymn of praise is very appropriately this—'for this God is our God for ever and ever.'" But he goes on, "This feeling, too, the worshipper of Nature has. He cannot separate himself from that which he contemplates." Just so; he cannot separate himself from it; but therefore he cannot enter into "relationship" with it, therefore he cannot have "a sense of personal connexion" with it. It is true—perhaps only too true—that "this Nature is our Nature for ever and ever," but no one concludes a hymn of praise with that sentiment; the identity of ourselves with the Universe, as parts of the whole, is too close to allow of love, when realised. When we do not realise it, when we look at the Universe as something outside us, something abstract, all but personified, then we can worship it; then we could love it, if we only could believe that it loved us. The very beautiful analysis of Wordsworth's religion is marred by the non-recognition of this point. Wordsworth's orthodoxy was by no means a mere survival or an exorcism on his nature-worship; it was the necessary condition of its soul-satisfying power. Wordsworth believed in a God who loved him, and therefore he loved his God the more the more he saw him everywhere.

Perhaps one other point in the first Part is open to criticism: the assumption made, no less absolutely than by the most conservative dogmatist, that real Atheism—the denial not only of a personal or living God, but of any absolutely Supreme and Eternal Power—is only possible as a vicious habit of mind, impossible as a reasoned conviction. The three vicious tempers analysed in chap. ii.—those of the wilful, the over-judicious, and the cynical Atheist—are admirably treated; but none of these include what is surely the real Atheism of a man like the late Prof. Clifford, who feels too strongly the limitations of human experience and the limited duration of human hopes to assert the validity of any laws, even those of geometry, except within the known limits of "here and now."

Still it is true that the noble souls who live without religion are very few; it may perhaps even be said that the few do not live without religion who live without even an impersonal God. And it is good that religious men of all religions should learn to understand and honour one another; and that "the world" (the mass of people who, if not rejecting or avowedly indifferent to any religion, still lead lives substantially uninfluenced by it), should learn the importance, the necessity, of religion to save them from the spiritual death which all religions discern to be the fate of the irreligious. But, true as it may be that any religion is better than none, it is certain that the true religion will be better than any false one; and, after the second Part has opened with an admirable chapter on "Religion and the World," it does comparatively little to help us to the knowledge what the true religion is. Even in the first Part we are told that

"the questions which we all understand to be theological are such as these: Is there a reward for virtue? Is there a compensation for undeserved misery? Is there a sure retribution for crime? Is there hope that the vicious man

may become virtuous? . . . In one word, is life worth having, and the Universe a habitable place for one in whom the sense of duty has been awakened?"

Now, to anyone who has been trained in theological thought of the traditional type it will appear that none of these questions are, in the primary sense, theological questions at all. It is true that almost any theology will supply answers to these questions; it may be true that it is only for the sake of answering these questions that it is worth while to study theology; still, the primary question of theology is one to be asked for its own value, and not for the sake of its corollaries affecting our personal interests. "What is the nature of God? what is the supreme Power, the supreme Law, according to which the course of the Universe in fact goes on?" If we know this, we shall know how that supreme Power or Law affects human life; but the questions of its existence, its nature, its eternity, and the like, are the properly theological ones; the practical applications of the answers to these, though they may be called branches of theology, are theological only in a secondary sense.

Now all through the second Part the author seems to be discussing the question, "What guidance for life does the certain, the uncontroverted, element of religion supply?" while the previous question is left unsolved, or at least is not worked out, "What are the religious truths which remain certain and uncontroverted?" and the question is not even asked or suggested, "Among the religious doctrines tenable among men, are there any which, though not uncontroverted, may yet be regarded as certain?" There seems to be a sort of intellectual quietism, a willingness to swim with the tide of scientific opinion, which is hardly worthy of the author's courage. Of course, in a work on Natural Religion it is not necessary to discuss the Christian evidences. But the old questions which it was understood a hundred years ago that natural religion was concerned to answer—"Is there a God—i.e., a living and personal one? Is there a future life?"—these questions call for an answer still; and it is hardly a satisfactory one, "Whether there be or no, the progress of thought will tell us. But, whether there be or no, it is worth while to be good." W. H. SIMCOX.

The Russian Advance towards India. By Charles Marvin. (Sampson Low.)

MR. MARVIN, who was already well known as the author of several brilliant essays on Eastern matters, has added to his reputation, while earning the thanks of political students, by this convenient reprint of a series of letters recently contributed to a provincial newspaper. Although such reprints seldom make very interesting reading, the present volume is not only calculated to rivet the reader's attention from the first, but will also be found to possess a permanent value for statesmen willing to be enlightened on the outward relations of our Eastern Empire. The letters may be regarded as the outcome of the late Gen. Skobeleff's startling speeches in Moscow and Paris on his return from the Akhal Tekke campaign early in the present year. For

the purpose of ascertaining his real views on the Central Asiatic question, Mr. Marvin was commissioned by Mr. Cowen, proprietor of the *Newcastle Chronicle*, to follow the hero of Geok-tépé to St. Petersburg, and, if possible, obtain an interview with him. This mission was attended with signal success, having led to discussions not only with Skobeleff, but also with Ignatieff, M. de Giers, Soboleff, and several other prominent statesmen interested in Central Asiatic affairs. The substance of the conversations with these persons is here reproduced with great fidelity, and is supplemented with some valuable information bearing on the questions discussed, and embodied in a series of Appendices. Almost every topic at all connected with Anglo-Russian politics is thus touched upon, and the special value of the book consists in the frank expression of opinion elicited from the leading Russian statesmen on these interesting subjects.

Although acting under the auspices of Mr. Cowen, whose own views are sufficiently well known, Mr. Marvin deals with the whole matter in a thoroughly independent and unbiassed spirit. In fact he claims to be "both a Russophile and a Russophobe" (p. 6), simply because he is neither, at least in the narrow sense in which these terms are usually understood. In Russia itself, apart from the somewhat extreme views of Soboleff, Martens, and one or two others, "there exists no Anglophobia to match the Russophobia in England" (p. 250). Hence the surprising unanimity of the leading men on the various topics Mr. Marvin had an opportunity of discussing with them. This is, of course, largely due to the fact that, on the main features of the Asiatic question, Russia knows her own mind, and accordingly pursues a definite policy aiming at a definite result. It is somewhat re-assuring to find that this result is not necessarily the conquest of India. Even Skobeleff seemed to entertain no present desire to drive England out of Asia; and the author was much impressed by "the unanimity with which Russians of all classes disclaim the existence of any designs upon India, and the earnestness with which they advocate a suppression of the Central Asian controversy" (p. 243).

The immediate results aimed at are "scientific" and permanent frontiers all along the line, towards Persia and China as well as towards Afghanistan and India. If, in the prosecution of this policy, it should become necessary to annex, say, Khorasan or Kulja, or even Afghan Turkestan, then, of course, this will have to be done, however reluctantly, even at the risk of offending the Courts of Tehrân and Peking, or provoking an angry protest from the English Foreign Minister for the time being. No urgent necessity is anticipated of having to take over either Kulja or Khorasan; and Mr. Marvin is the first to acknowledge the unexpected moderation displayed by Russia in laying down the new Russo-Persian frontier line. "I have always expressed an opinion that Russia was exceedingly moderate, and that she displayed an appreciation of Persian interests and susceptibilities which, to say the least, entitle her to respect" (p. 244). But, since the recent changes in that region, the best mili-

tary route to Herat runs from Askabad, prospective terminus of the Trans-Caspian Railway, through Meshed, and down the Keshaf-rûd valley to the Hari-rûd. It is obvious that this route would require the consent of Persia—a consent already purchased, as it were, by present forbearance.

On the other hand, it is disquieting to learn that a satisfactory frontier line towards Afghanistan—that is, towards British India—has yet to be determined. Like the Tajand, Murghâb, and other rivers of that region, the new Russo-Persian line is at present lost eastwards in the desert. From its eastern extremity near Gyaûrs right away to the Oxus there is no frontier at all, and when the Merv Turkomans, now partly occupying this blank, have accepted the protectorate of the White Czar, obvious modifications will, of course, be required. There are the Salars, Jamshidis, Aimaks, Hazarabs, and other border tribes on the new Russo-Afghan frontier, who will have to be controlled—a duty which was necessarily left to Russia when England withdrew from Kandahar. All this is clearly foreseen by Russian politicians who really understand the situation; and, in anticipation of the already contemplated changes, Prof. Martens, one of the greatest living authorities on international matters, now declares that England has no claim to supremacy in Afghanistan! "He said Afghanistan was an independent State and a neutral one," &c. (p. 208). And Baron Jomini is quoted as adding that,

"although we don't intend to go to Merv, or to do anything which may be interpreted as a menace to England, you must not deceive yourself, for the result of our present proceedings [against the Akhal Tekkes] will be to furnish us with a base of operations against England hereafter," &c. (p. 209).

At the same time Ignatieff hastens to reassure us by declaring that "he admires Mr. Gladstone very much;" while Skobeleff tells us that he "considers the Central Asian question all humbug" (p. 104).

On Martens and Soboleff's bold utterances touching Afghanistan Mr. Marvin cogently remarks:

"I used to think that the claims put forward by the *Golos* and *Novoe Vremya*, asserting Russia's right to treat Afghanistan as a neutral State, were mere expressions of Anglophobe feeling. It has surprised me to find them seriously maintained by a person of such weight as Prof. Martens. It is better, however, that these opinions should be contested in a friendly spirit than that people should fall into paroxysms of Russophobia over them. At the same time it would be well, perhaps, if the Government made up its mind what English policy ought to be in Afghanistan, and intimated its views to Russia on the points raised by the Professor. We often accuse Russia of shifty evasions; but let us remember that she has to deal with series after series of English statesmen, who do not know their own minds, and have no intelligible policy to present to the consistent officials of the Russian Foreign Office. I believe a careful review of the Central Asian question would reveal that Russia has been frank enough in explaining her policy to us. Her complaint is that we have always met this with carping criticism, while never attempting to reciprocate her action by explaining to her our own policy. That would have been a difficult matter. Russia knows her own policy

in Asia, and we know it. But she does not know England's policy, for the very simple reason that England does not know it herself" (p. 210-11).

Among the many other interesting topics touched upon were the massacres of Turkoman women and children, which there was no attempt to deny; our withdrawal from Kandahar, which was unanimously condemned as a stupid and "glaring error;" the Russian retention of the Akhal Tekke territory, which was fully vindicated from the charge of breach of faith with England; the possibility of an invasion of India, which was held by Soboleff and most others to be quite feasible; the absorption of Bokhara and advance of the Russian frontier to the Hindu-Kush, regarded by all as inevitable; the general ignorance of British statesmen on the actual situation in Central Asia, on which all were equally unanimous.

Altogether, we have here a graphic *exposé* of Russian opinion on the relations of the two rival Powers in Asia. If studied honestly, as it is honestly written, this *exposé* cannot fail to exercise a profound impression on the public mind. It seems eminently calculated to modify the views of all parties, and thus produce a sort of equilibrium, a much-needed general consensus of opinion in England on the burning question of the present generation. In the presence of such a general consensus it may be hoped that the voice of the nation will be heard above the unseemly wranglings of party strife, speaking with a unanimity which must be respected by whatever faction may for the time being be entrusted with the destinies of the empire.

A. H. KEANE.

Altavona: Fact and Fiction from my Life in the Highlands. By John Stuart Blackie. (Edinburgh: David Douglas.)

In his new volume the Greek Professor at Edinburgh has gathered together his impressions and experiences of the Highlands and the Highlanders received during a period of twenty years spent, in great part, in their midst. He has thrown what he has to say into the convenient form of "ambulatory dialogues"—into the conversations of imaginary and typical characters who meet at Oban and Iona, at Kinnaid and Gairloch, and discuss the topics suggested by the localities in which they find themselves. In his Preface the author tells us that one main reason for the selection of this literary form for his book is his desire to give, by the mouth of his various *dramatis personae*, both sides of an argument, "to appreciate my antagonist's point of view, and to state sympathetically any circumstances that may either palliate his guilt or make a sort of reasonable apology for his blunder"—much the same reason, in fact, as that which determined the dialogue as the most fitting form for the calm and deliberate discussions which occupy the ever-delightful *Friends in Council*. But the present volume is a contrast indeed to the quiet and measured exactitude of Helps's work. If we would find a fitting parallel, it must rather be in that typical book of Scottish dialogue—the *Noctes Am-*

brosianae of Prof. Wilson. In both there is the same lightness and buoyancy, the same rush and flow of speech, the same delight in natural scenery and vivid description of it, the same touches of humour and poetry and fervid enthusiasm. There is much good feeding, too, in either book. In *Altavona*, flounders and lobsters, strawberries and anchovies, take the place of the haggis and toddy of the *Noctes*; the festive boards of these happy Highland tourists groan beneath a very load of port and claret and Rudesheimer, and the talk that ensues is proportionately bright and sparkling.

Through the whole book we feel strongly and imperiously the vivid personality of its author, whose main and most authentic exponent is Roderick Gillebride MacDonald, Highlander and Advocate. In his arguments with this formidable personage, his companion, the Rev. Christopher Church, of Oxford and Chitterby, a representative of the more effeminate Southern culture, receives scant justice and no quarter. The other chief characters of the book are Herr Bücherblume, an embodiment of German wisdom and erudition; and Miss Flora MacDonald, a Catholic, a poet, a philologist, and a charming young lady all in one. It cannot, however, be said that the interest of *Altavona* is a dramatic one, or consists in the display and development of character. The book is mainly valuable as an essay on the Highlands—an essay written with profound knowledge and warm feeling, showing the country as seen through a friend's eye, and "a friend's eye is a good looking-glass," as says the Gaelic proverb which Prof. Blackie has chosen as his motto. To this essay the form of "ambulatory dialogue" into which it has been cast gives lightness and literary grace; and it renders possible the touches of that rich humour which the author's soul loves, and the swift discursiveness which is his pleasant and besetting sin—say, rather, the prime necessity of his existence, whether in the professor's rostrum or at the writer's desk.

It is impossible to do more than touch on a few of the thousand topics which the friends discuss. As might be expected from the warm promoter of the Celtic Chair in the Edinburgh University, great prominence is given to "the Gaelic;" the little encouragement which it receives in Highland schools is deplored, and we are led into many abstruse etymological dissertations. The dialogue on the relations subsisting between Highland landlords and tenants will be read with especial interest in this time of Irish agitations. Prof. Blackie draws a gloomy picture of absentee proprietors, tyrannical factors, and suffering tenants, and of the clearances of honest and industrious cottagers by needy Highland lairds and enterprising English speculators to make room for waste deer-forests and immense farms under the management of Lowlanders. The author is one of those not irrational persons who believe that other duties besides that of drawing a rent attach to the possession of land, that it has never yet been justly held except for service done, and that in our own day proprietors are set in the midst of their lands to be captains of industry, that they receive their rents under an unwritten obligation personally to superintend their estates,

and to order them, not as shall be best for their own private interests, but for the interests of the State and of the individuals composing it. The doctrine is scarcely a palatable one either to landlords or tenants in these days of progress, and liberty, and cash payments; but had it been acted upon in Ireland, had something like a natural and human bond been established there between the higher and lower classes, the frightful and hopeless embroilments of the present time might have been averted. Indeed, the Professor cannot be classed with the indiscriminate admirers of this glorious nineteenth century. He finds much that is to his taste even in the "dark ages," believes that the devotion involved in the clan-system was no mere blind and foolish instinct of half-developed humanity, and judges that the modest and humble well-being of a straitened but virtuous and manly peasantry is a greater cause for national pride than any amount of prosperity that is only commercial and monetary. It is curious to note how naturally and with what gusto the author plunges into anything that has a flavour of the past. Before we have read a dozen pages he is deep in the genealogies of the Campbells and the MacDonalds, and the intricacies of clan-heraldry—a dead language, indeed, in these days—discoursing on the "galley with flying pennons" of the Lords of Lorne, and the "fesse chequée" of the Stuarts.

One of the most interesting portions of the book is its Sixth Dialogue, which deals with the present and recent history of religion in the Highlands, and gives an excellent account of the "moderates" of the last generation; of the Disruption of 1843, the causes which led to it, and its results; and of the Free Church, its attitude to the Establishment, and the dissensions within its own pale, which led to the expulsion from his Chair of its learned Aberdeen Professor of Hebrew. It would be impossible to give in equal space a clearer or fairer idea of the ecclesiastical position of Northern Scotland than is contained in these pages, and they will be useful to strangers who wish to inform themselves on such points.

Indeed, the whole book affords an admirable view of national temper and condition, and we can think of few volumes that might more fittingly find a place in the travelling-bag of the Scottish tourist. It is full of valuable information, conveyed in a charmingly fresh and racy manner, for the author has a wholly wholesome horror of dullness, or, rather, a natural incapacity for it. The bright pages are well adapted to wile away the hours of rain which so often afflict the traveller in the not too Arcadian climate of the Scottish Highlands.

J. M. GRAY.

THE BOOKS OF THE ANCIENTS.

Das antike Buchwesen. Von Th. Birt. (Berlin: Hertz.)

IN these 500 pages M. Birt works out in detail theories already sketched in the *Rheinisches Museum* (32. 393), and in a paper read at Trier in 1879. Briefly, his results are these:—In classical literature (between 300 B.C. and 400 A.D.) βιβλίον and liber mean

the roll (*volumen*); the whole "work" is called *lógos*, *σύνταξις*, *σῶμα*, *corpus*, but never *liber*. Papyrus (*charta*) was used for all good editions, parchment only for rough or private copies, for notes, and for book covers and titles. Hence M. Birt explains the books in *membranis* in Mart. 14, 184, 186 ff. This fourteenth book consists of epigrams on Saturnalian presents, so arranged that those on presents to be given by rich and by poor follow in alternate order. The parchment copies mentioned are the gifts of poor *notarii*, who can afford only their own handiwork. Published books on parchment appear only after 300 A.D.; papyrus is used till at least 400 (chaps. i., ii.). As the book is the roll, and as it is *a priori* probable that the rolls were of similar size, M. Birt next (chaps. iii.-v.) inquires what this size was. The book was measured by *στίχοι*, *versus*—i.e., line-lengths (not sentences) of thirty-five letters, as Ritschl, Graux, Wachsmuth, and, quite lately, Schanz (*Hermes*, 16. 309), have shown. It may be added that this agrees with the lines in the Greek papyrus fragments just edited by Blass (*Hermes*, 17. 148, 1882). Their use was probably due to the fact that the hexameter—the metre of the first-written literature—averages thirty-five letters. This "normal line" was employed for first and good editions, but, when once noted on the margin as the standard of calculation, other line-lengths were used. It is often kept in our codices, on the margin—e.g., of the Clarkianus of Plato (Schanz), or "subscribed" at the end of the roll or work, and thus helps in detecting interpolations. The sheets of the roll (*paginae*) were made in the Nile delta from the inner fibres of the papyrus and exported already put together (*βιβλία ἀγραφα*). Loose sheets were used only for letters; book rolls were nearly always made up before being written in. The *pagina* agreed in width with the column of writing. M. Birt discusses at length Pliny's much-quoted description (n. h. 13. 74 ff.) of the nine kinds of *chartae*, distinguished by their width, and suggests several new views. Thus, in § 74, he reads for *philyras*, *fibras* (qs. *filiras*), thus dismissing the notion that the *charta* was the papyrus bark (though, it must be added, even *philyra* cannot really mean papyrus bark); in § 77, he explains *scapus* from Löwe's glosses as "a roll." He then tries to show that many extant papyri correspond in width to one or other of the kinds mentioned by Pliny, and that those which have thirty-five letters to the line are of the same width as the *chartae* which Pliny calls the best. As he admits, there is little evidence yet collected on which to argue. It may be hoped that the notes gathered by M. Graux before his death, and his memorial volume promised by M. Chatelain, will touch on this point. By estimating (chap. vi.) the number of letters in the books of most of the extant literature, M. Birt concludes that, in poetry, the length of the book varies between 700 and 1,000 lines, monobibla and didactic poems (as the *Culex* and Vergil's *Georgics*) being shorter. The prose book averaged 2,000 normal lines, but ranged from 1,000 to 3,500. Lexica and didactic works, again, had shorter books; monobibla varied very widely. Chap. vii. discusses pub-

lication, publishers (Atticus, Tryphon, &c.), and libraries; it is suggested that a *collegium librariorum* maintained copyright. The original division of books was often lost in the change from roll to codex; and M. Birt examines (chap. viii.), from this side, several works which greatly exceed the normal limits—Ovid's *Heroides* and Propertius (on the lines laid down *Rh. Mus.* 32. 386 ff.), Nonius, Justin, Tibullus, and especially Theokritus and Catullus. Our text of the former he holds to be a selection made in the fourth century, including all the poet's Bucolica (*Id.* 1 and 3-11) and parts of the rest. Catullus, he thinks, published four books—Hendecasyllables, i.e., the *Passer* (1-61), the *Nuptiae* (64), *Epigrammata* (67-116), and a *Carminum liber*. M. Birt lays much stress on the limits he has fixed for the *liber*; but clearly they are nearly as wide as those of the modern volume, and such a statement as "Anfang u. Ende seiner Meditationen . . . richtete ein Seneca getreu nach den Raumgrenzen ein, die ihm ein alexandrinischer Glutinator gesteckt" (p. 343) seems exaggerated. The restrictions which these limits caused may explain the classical *συμμετρία τοῦ λόγου*, but the value of the enquiry is best seen in the application of the maximum limit to Theokritus or Catullus. In chap. viii. (das voralexandrinische Buchwesen) M. Birt shows at length that our present book-divisions of even Homer are relatively modern, and argues that, before 300 B.C., Greek writers used long rolls of even 25,000 lines. For the convenience of readers, these rolls were marked off into *μέρη*, varying in different copies; hence came our "books." This lasted till Kallimachos, whose favourite (*ἄλγεον*) saying, *μέγα βιβλίον μέγα κακόν*—for M. Birt proves that it cannot have been aimed at Apollonius, since the latter used short rolls—marks the introduction of the "short roll" system, suited to an age of personal luxury. The Alexandrian Library contained long rolls, most of which held two or more works (*συμμιγείς*); many of its copies must have been duplicates. Greece had been emptied of rolls to form it; Alexandria became the centre of the book trade, and Kallimachos was thus able to carry out his reform.

This sketch gives little idea of the richness of detailed illustration, touching on almost every writer, sacred or profane, lost or extant, from Homer to Tzetzes, of the wealth of new matter, as general as the title of the book itself, and of the many conjectures, always ingenious, if not convincing, which this book contains. It is obvious that our English accounts of ancient books must be much modified, both in general conception and in detail. A German reviewer said lately that every important German work on classics is at once reviewed and read in France, and *vice versa*. It would be well if this were true of England also, for even Rich's dictionary and Metcalf's translation of Gallus are notably inferior to any of the better German authorities.

I have noticed one or two slight mistakes, which do not affect the arguments; thus, p. 295, *exiguo libello* in *Ibis* 451 (it should be 449) cannot refer to Ovid's own poem; p. 463, Fabius' *græci annales* ought, as Prof. Nettleship has said, to mean "history of

Greece." There are a good many, generally obvious, misprints—e.g., p. 15, 12 from bottom, for *viere* read *vier*; p. 22, 10 from bottom, for *Ibis* 641 read 639; p. 67, for *φαιλόνης* read *φαινόλης*; p. 290, 9, for *Martial xviii. 29* read *viii. 29*. F. HAYERFIELD.

NEW NOVELS.

Vice Versâ: a Lesson to Fathers. By F. Anstey. (Smith, Elder & Co.)

How They Loved Him. By Florence Marryat. (F. V. White.)

A Ball-Room Repentance. By Annie Edwards. (Bentley.)

It would be a pity if the success of *Vice Versâ*, which deserves to be great, were injured by the somewhat injudicious flourish of trumpets with which it was heralded. The abuse of the system of announcing "we understand that a work of great interest and entirely novel kind," &c., &c., was so great fifty or sixty years ago that for a time it was discredited and thrown out of fashion. It seems now to have revived; and it is, we repeat, a pity, because the only effect it can have is to prejudice some readers against the book so treated. If anybody be prejudiced in this way against *Vice Versâ* to the extent of refusing to read it (and such things have happened) he will really lose something. The book is not faultless. It is a little too long for its rather fantastic kind of interest; the reader's sympathies are sometimes repelled where they ought to be attracted, and the fun is sometimes, though rarely, a little conventional. But it is certainly the best book of its own kind that has appeared for a long time; and, in the way of provoking laughter by certain old-fashioned means which do not involve satire or sarcasm, it has few rivals. The oldest and the most genuine, if not the most amiable, resource of him who would produce laughter is to exhibit someone in an intensely uncomfortable situation; and certainly the discomfort of the situation of Mr. Paul Bultitude, merchant and householder of Westbourne Terrace, exceeds in pungency and ludicrousness almost any other that we remember. The initial or fantastic motive of Mr. Anstey's story is simple enough and not specially novel. The idea of two souls changing bodies, so that, the outer man remaining the same, the inner man becomes quite different, has often been used in fantastic fiction. The two most famous instances are Gautier's charming *Avatar*, and the story (was it not in *Blackwood*?) where an unhappy student engages in actual combat with his tormentor and substitute, and is distracted between hatred of the latter and anguish at inflicting damage on "my own dear body." But Mr. Anstey's application of the *vice versa* idea is entirely fresh. A father and his son, who are not sympathetic, change persons by the operation of the Garuda stone, a mysterious talisman which grants one wish of this kind to its possessor for the time being. The consequence is that the father, with his mind and habits of fifty, has to return to a private school and suffer the woes of boyhood, intensified a thousand times by his utter unpre-

paredness for the situation. How he, half unintentionally, breaks every clause of the code of school-boy honour; how he is mercilessly bullied in consequence; how his middle-aged susceptibilities fail to answer to the blandishments of two rather precocious maidens of tender years, in whose eyes his good-looking and good-for-nothing son had found favour; and how, thanks to different peculiarities, his tribulation with masters is as great as with boys—all these things Mr. Anstey tells with immense spirit and inventiveness, and with a most comic blending of probability and improbability. We do not think that he has cut his knot very happily; and it would have been easier to enjoy Paul Bultitude's tribulations if his son Dick had been somewhat more of a good sort—we do not mean a goody sort—of boy. But what a French critic finely calls the insensate quest after perfection is nowhere more out of place than in novel-reading. Mr. Anstey has provided us with a very satisfactory *Thais*; let us take her as she is provided.

To say of a book that it is disagreeable is sometimes thought to be a feeble, not to say feminine, form of criticism. In truth, it is nothing of the kind, but (if the word is used in its proper sense) one of the severest and most final reprobations possible of any product of art. A book may be as pitiful or terrible as its author can make it (they are not often able to make it either, more's the pity), but if it is disagreeable it is bad. Now, *How They Loved Him*, though in some respects it has advantages over most of its author's books, is essentially disagreeable. There is an indefinable kind of smirch over everybody in it. The "he" is such a pitiful he that he betrays in the last and basest fashion a girl of sixteen who has trusted him, not in the least on the Lovelace and Lothario principle, but because the parents of another girl threaten him with an action for breach of promise, against which, if the text is to be believed, the deserted one had given him a good legal defence. Further than this, he allows himself to be bullied by his wife long afterwards into telling the whole story, and thereby wrecks the last chance of happiness of the unlucky heroine, who has since married. But this is not the worst. Fenella Conroy, the innocently betrayed damsel, foists her illegitimate child on her husband; and that husband himself, on learning this and his other misfortunes, behaves with a violence which is indeed quite excusable in degree, but altogether coarse and ungentlemanly (he is said to be a model gentleman) in kind. A man of Sir Gilbert Conroy's class does not shake his wife when he learns that she was unfit to be his wife. As for Fenella's mother, though she is detestable enough, she is at least in keeping, and so is the best character in the book. Lastly, Sir Gilbert's sister, the Countess of Marjoram, who is the only morally respectable figure, is as vulgar as she is respectable. Such a company of sneaks, ruffians, harridans, and angels who fall with remarkable ease and provoking innocence, do not make pleasant acquaintances; and we are only sorry that the author has wasted on them the really well done first volume in

which the luckless loves of Fenella and Geoffrey Doyné, the sneaking "he" of the title, are sketched.

There is not much to be said of a *Ball-Room Repentance*; indeed, it would be almost enough to say that it is written in the present tense. When that monstrosity was committed because authors knew no better there was some excuse for it; but now that they have had fair warning, the repetition is simply contumacious. A Lake Lemna boarding-house, an American grass widow, a vulgar family of Continent haunters, a refined ditto, a weak-minded young Oxonian, an older person who is deluded by a brazen married woman with a conniving husband, Monte Carlo, Rome, &c., &c.—these are the well-worn ingredients of the book. That they are not mixed up without a certain cleverness is as much as saying that Mrs. Edwardes is the author; but the book makes us deplore more than ever that a narrative faculty so considerable should not have been able to associate with itself better taste, fresher materials, and more conscientious workmanship. There are touches, too, of occasional grandiloquence in this book with which Mrs. Edwardes has not always been chargeable. Here is a wonderful specimen: "The process of degeneration makes itself visible by no outward or visible sign in Roger Tryan. The poppy retains its surface-whiteness, the man approaches our ruined cousins the *Ascidians* by steps as yet imperceptible." Mrs. Edwardes might have abstained from reminding us so soon after Mr. Darwin's death of the sufferings which a great man sometimes unwittingly brings upon humanity by making persons who are not great talk nonsense.

GEORGE SAINTSBURY.

CURRENT LITERATURE.

Translations from Heine, and other Verses. By Ernest Radford. (Cambridge: E. Johnson.) Here is a little book which the lover of what is genuine and fresh in poetry will read once through, and will read again, and perhaps often. Its author, we believe, has published little or nothing until now; but many small reputations, laboriously worked for during a series of years, have in truth less foundation than that which this little book may honestly secure to Mr. Ernest Radford within the next week or two. For the little book has good thoughts and bright fancies, and they are expressed with curious excellence. Mr. Radford's verse is not of the kind that betrays at once the ambition of the poetaster and his fatal limitations. It is neither a plagiarism nor a *pastiche*. It is novel and real. The translations from Heine, modestly put to the front, are, in fact, comprised within twenty-two pages out of the ninety of which the volume consists; the rest of the matter is original, though the Heine influence is clear throughout much of it. And yet it is not Heine that has made Mr. Radford devoted to irony and satire—rather his own love of satire and irony has made him devoted to Heine. Goethe and Browning and the wonderful German of Paris have been the proper food for him, and he has had what he wanted. Heine, a master of style, has deserved at least a student of style for his translator, and we know of few translations which betray style so much as do Mr. Radford's here. The work must have been sympathetic. Almost for the first time something of the charm of "Die Bergstimme" comes

into English verse, and the purposely roughened beauty of "Am Kreuzweg wird begraben" is retained in English lines. From these we pass to "Evening Involuntaries," which in their turn are followed by "Brands from the Burning." Both these sections of the volume are wholly original. The second of the two is, for the most part, amusing, audacious, and cheeky. Mr. Radford was lessoned in no school of prudes when he wrote the following lines on a picture at Dresden:—

"True, true, very true; but you see
It's no use to argue with me.
Ascetical scruples! Fiddle-de-dee!
She's there—in the Dresden gallery
'A Girl with a Candle,'—19 C.

"And anyone worthy to loosen her sandal
Would give, though a belted earl,
His total possessions to blow out her candle,
I tell you, and kiss that girl!"

The mood passes, and, in "Evening Involuntaries," a writer who has been artistic in his energy may be at least as artistic in quietness and restraint.

"Hands clasped a moment on the strand;
The one must stay, the other go;
There is not any sign to show
That friends have parted, hand from hand.

"And years roll on; the two friends stand;
The welcome spoken, speech is slow;
Still is there not a sign to show
Friend dead to friend, as hand strikes hand."

A slight thing again; but even in so slight a thing so done there is evident that novelty of presentation which is the business of literature. And there is something even more than novelty of presentation—there is a high and melancholy beauty—in the lines with which we close:

"For one who long a worldly gain
In worldly paths has sought,
May aught of better worth remain,
Save, peradventure, caught
On cobwebs in the brain,
Some fragment of untainted thought."

And if we close the book here, it is for others to open it. It contains very little that has even a suggestion of the feebleness of immaturity, and, of course, nothing that has the dulness of incompetence. Among the lovers of good writing it will make its mark.

Selected Poems of Robert Buchanan. (Chatto and Windus.) Mr. Buchanan's readers have excellent reasons to be satisfied with this beautiful and comprehensive selection. Within some 300 pages may be found by much the most memorable part of the poet's work. In the manner of Wordsworth, Mr. Buchanan has divided his poetry into sections indicative of its nature and aim. First, we have "Ballads and Dramatic Lyrics" (we think the sub-title is scarcely defensible, but we have previously touched upon this point in the same connexion); then we have "Nature Poems," "Narrative Poems," "London Poems," and "Spiritual Poems." In the first of these subdivisions the very fine "Ballad of Judas Iscariot" is included; in the second, the "White Rose and Red" is laid under contribution for some passages of conspicuous beauty, notably "The Great Snow," "Drowsietown," and "Spring-tide;" in the third of the subdivisions, "Meg Blane" is reprinted from the volume under that name; and among the "London Poems" we find "Up in an Attic," "The Starling," "Nell," and the "Wake of O'Hara." The "Spiritual Poems" come chiefly from "The Book of Orm," being, among others, "The Vision of the Man Accurst" and "The Soul and the Dwelling." The titles we have given will enable readers familiar with the author's work to judge of the merit of the selection. Excellent as we think the choice must, on the whole, be considered, it has the (perhaps inevitable) disadvantage of excluding poems

which certain of Mr. Buchanan's admirers must be sorry to miss. The volume reached us in May, and the recent *Ballads of Life, Love, and Humour* was published in March; we cannot, therefore, suppose that the earlier book would have suffered any serious dislocation by the reprinting of certain of its more conspicuous poems in the present volume of selections, which, if it be anything, ought to be representative of the poet's genius and indicative of the range of his powers. We think, therefore, that the "Lights of Leith" might, with advantage, have appeared in place, say, of the "Two Sons" and "Charmian;" and that "O'Connor's Wake" would better have represented the author's view of the lower Irish character than the "Wake of O'Hara," which has less of the humour of grim jollity, and has, moreover, a most lame and impotent conclusion, although, indeed, it possesses a few touches quite on a level with anything in its companion poem.

"God bless old Ireland!" said Mistress Hart,
Mother to Mike of the donkey-cart;
'God bless old Ireland till all be done,
She never made wake for a better son!'
And all joined chorus, and each one said
Something kind of the boy that was dead;
And the bottle went round from lip to lip,
And the weeping widow, for fellowship,
Took the glass of old Biddy and had a sip,
At the wake of Tim O'Hara."

We might dispense with "Barbara Gray," which, though fraught with some genuine passion, is disfigured, we fear, by not a little forced emotion; but we are sorry to miss the strong grip of reality which is seen in "Phil Blood's Leap." The two poems "To David in Heaven" and "The Snowdrop" bear reference to the young poet David Gray, the story of whose hapless life is told in a brief, but touching, Appendix. The poems in question derive, no doubt, their chief interest for the author from their melancholy association with his friend; but there is nothing quite worthy of the author in either of the poems (certainly not in the first-named of the two), and, perhaps, now that we have realised that Gray himself, though a man of very pure poetic feeling, was by no means a great poet, it might have been as well to omit them. But this is a matter on which Mr. Buchanan must naturally feel deeply. On the whole, as we say, the selection is a good one, and affords an excellent view of the author's gifts. That this is poetry with a fundamental body of stuff in it is the least we can say for the work as a whole; and that it is marked by a right instinct of aspiration and by purity of motive must also be affirmed. We feel, as we read, that Mr. Buchanan's poetry comes from someone, and in this respect has an enormous advantage over a large part of modern verse, which, coming from nobody in particular, can scarcely hope to appeal to anyone. "Nell," in the volume under review, is an excellent example of the author's real-life work, and is, moreover, a sheer slice out of life, and as vivid a portrait, in its way, as the Bill Sykes of Dickens. Mr. Buchanan is weakest in the "Spiritual Poems;" the province of the purely spiritual is foreign to his powers. The career of this author has been one of peculiar interest, and is now not without pathos. Mr. Buchanan, at the outset, either resisted coterie tendencies or was resisted by them; and very soon the few intimate friends with whom he started in life—Gray, Dobell, and others—were removed by death. He had established a high place among younger poets after Tennyson, when he had the misfortune to acquire the reputation (not unmerited) of a literary Ishmael, and since then he has been struggling against many odds. Nevertheless, he has done, and is still doing, work that must honour him in a high degree.

National Pictures. From the Spanish of Fernan Caballero. By the Author of "Tasso's Enchanted Ground." (Burns and Oates.) The tales in this volume are abridged translations from the *Cuadros de Costumbres* of Fernan Caballero. We have no fault to find with the curtailing somewhat the prolixity of modern Spanish. Caballero's style fully rendered might seem too luxuriant for English readers. The delicate touches of her poetical descriptions, her graceful fancies, so vividly contrasted with the directness and rudeness of the snatches of song and proverb which she puts into the mouth of her peasant characters, render her by no means an easy author to translate. In the present version this luxuriance is pruned down to the sober taste and commonplace of the English; the phrase, "She was so pretty that even the sun envied her," becomes simply "bright as the sun;" the willow merely "hangs over the water" instead of "sipping it daintily with her lips." Many of the similes are omitted; the difficulties of the proverbs and proverbial locutions are constantly shirked; only a few of the snatches of song are rendered at all, and those not very satisfactorily. It is almost a triumph of ingenuity to get

"At the gate of heaven displayed
Little angels, though poor, ever live"

out of

"A la puerta del cielo
Venden zapatos
Para los angelitos
Que están descalzos."

(At the gate of heaven shoes are sold for the little child angels (i.e., dead infants) who go there unshod.) The exquisite tenderness of the last verse of the ballad of the "Cruel Sister," in Lucas Garcia, is very inadequately given. In moulding two sentences into one, grammatical constructions occur of a harshness from which the original is entirely free, and sometimes the essential word on which the idea of the whole paragraph depends is the one omitted. On p. 84 it is "the severe and inflexible laws of honour" (*honra*), not of religion merely, which the Spanish peasantry are said to observe so strictly. But it would be ungracious to insist on these shortcomings. They will be wholly unobserved by English readers, who will enjoy the narrative, and will get a deeper insight into certain phases of Andalusian life than can be obtained from a hundred guide- or tourist-books, without a suspicion that there is anything more behind.

Not the least acceptable volumes of the "Parchment Library" (Kegan Paul, Trench and Co.) are those which it is practically impossible to review. Of such are the *Horace*, edited by Mr. F. W. Cornish, of Eton; and the *Shakspeare*, of which the first volume has just reached us, containing four plays—"The Tempest," "The Two Gentlemen of Verona," "Measure for Measure," and "The Merry Wives of Windsor." In these days of innumerable school editions of the classics, compiled to meet the insatiate demand of examinees, the "gentleman and scholar" has hitherto been quite overlooked. Aldines and Elzevirs are not within the reach of all—not even when historic libraries are broken up. There must still be many who want a *Horace* of home manufacture, which shall be both *utendo habilis* and *formae elegantioris*. Mr. Cornish has done his part with more labour of textual criticism than might be inferred from his modest Preface. We thank him especially for having brought back the asterisk and the obelus in their old-fashioned use. Altogether, we know no recent book that deserves a more hearty welcome from those who can distinguish between books and books. Of the *Shakspeare*, we forbear to commit ourselves to any definite

criticism. There is no editor's name and no Preface, and (we may add) no frontispiece, such as has heightened the charm of all the preceding volumes of this series. We decline, therefore, to undertake a collation of the text, though we are not unwilling to yield our confidence to publishers who have already given us Prof. Dowden's scholarly edition of the *Sonnets*. We may be wrong (and we do not profess to any special knowledge of these matters), but the printing of the *Shakspeare* strikes us as being not quite so clear as that of the *Horace*.

Don Quixote. A Translation based on that of Peter Anthony Motteux. Edited by Edward Bell. (George Bell and Sons.) Since 1612, when John Shelton's version of the first part of *Don Quixote* was issued, several English translators have tried their hands on Cervantes' masterpiece, the latest being Mr. Duffield, whose translation appeared last year. It cannot be said that the work of any one of these craftsmen is a conspicuous success; but the version "by various hands," which was revised by Peter Anthony Motteux, and first published in 1712, has preserved a fair amount of the spirit of its original in very bold and idiomatic English. This version has been reprinted, with revisions and emendations, by Messrs. Bell, and forms a fresh instalment in their continuation of "Bohn's Standard Library." On the whole, the editor has decidedly improved upon the work of Motteux, for he has judiciously pruned many of the latter's too ample sentences, and has generally toned down those passages in which the dry humour of Cervantes was presented as broad farce. Lockhart's Life of the author of *Don Quixote* has been reprinted, as well as his notes; and some further notes have been added, chiefly to explain the proverbs which are at once a beauty and a difficulty in the original. We may add that in the Preface the editor acknowledges the valuable assistance afforded him in the work of revision by Mr. Duffield's scholarly work.

ANOTHER addition to "Bohn's Standard Library," which was published earlier in the year, is entitled *Classic Tales*. It contains, in the following order, "Rasselas," "The Vicar of Wakefield," "Gulliver's Travels," and the "Sentimental Journey." The text of each has been arrived at from a collation of the earliest editions.

We have received English versions of two works by Herr Georg Ebers—*A Question*, translated by Mary J. Safford, and *The Emperor*, translated by Clara Bell, in 2 vols. Both these works are issued by Mr. Gottsberger, of New York, who has already published several other novels and tales by Ebers. The volumes before us are well printed, and their shape and size are identical with the convenient pattern of the Tauchnitz series. Herr Ebers has won a world-wide name by his attempts to portray the life of the ancient world in various works of fiction. For our part, we must confess that in reading his books we generally find lifeless figures, not very well grouped, against scenery which is both vivid and historically correct. In other words, Ebers is a good scene-painter, but a poor dramatist. To *A Question* this criticism is not altogether applicable. The story possesses no plot, and its characters are drawn in the barest outline; but, on the other hand, it is instinct with a life and vigour not always possessed by Herr Ebers' tales, and affords a charming description of country life in ancient Sicily. *The Emperor* presents a study of the Emperor Hadrian and his times. The lines of the principal portrait are carefully finished, but we cannot say that its effect is lifelike. Both translators have done their work well.

NOTES AND NEWS.

MISS ELEANOR MARX, who recited the "Pied Piper" so admirably at the Browning Society's extra meeting, is drawing up a short account of Mr. Browning's musician, Abt Vogler, for the second part of the Browning Society's *Papers*. The Abbé Vogler was the teacher of both Weber and Meyerbeer, and Weber always entertained the highest regard and affection for his "dear master." On the other hand, Mozart disliked Vogler, and ran him down, a proceeding in which he has been followed by other musicians—but not without protest from many men of note. Abbé Vogler's "Orchestration," the instrument mentioned by Mr. Browning, will be described by Miss Marx.

WE are promised two volumes of articles reprinted from the periodical press—one is the "Modern Arabian Nights," which Mr. R. L. Stevenson contributed about four years ago to *London*; the other is "My Watch Below," which appeared quite recently in the *Daily Telegraph*, signed by "A Seafarer." We understand that the "Seafarer" is none other than Mr. Clarke Russell, author of *The Wreck of the Grosvenor*—by far the best of modern sea novels.

THE third volume of Mr. Percy M. Thornton's *Foreign Secretaries of the Nineteenth Century*, to be issued almost immediately by Messrs. W. H. Allen, will include a special analysis of the foreign policy of the Duke of Wellington in 1834-35, and of that of Sir Robert Peel in 1841-46. It will also elucidate the condition of affairs which precipitated—if it did not absolutely cause—the Crimean War. The Foreign Secretaryships of Lord Malmesbury, Lord Russell, and Lord Clarendon, compiled from private records and public sources, will also form part of the book. In the Appendix reference to some private memoirs of Napoleon I. is made, as illustrating his dread of Stein's influence with Germany in 1808. A facsimile of the last electoral letter of Mr. Pitt and portraits of Peel, Wellington, Aberdeen, Russell, Clarendon, and Malmesbury accompany the volume.

THE new bell at St. Paul's Cathedral, which will shortly be properly rung, has excited a great deal of interest among London folk. Messrs. Griffith and Farran have nearly ready a little book by Mr. S. J. Mackie, entitled *Great Paul, from its Casting to its Dedication*, with a chapter about bells by Dr. J. Stainer, the organist of St. Paul's. The little volume will have several illustrations, and will furnish a complete history of the undertaking.

UNDER the title *The Ancient Manuscripts of the New Testament for English Readers*, the Rev. F. T. Bassett, of Dulverton Rectory, will shortly publish a translation of the five earliest MSS. of the New Testament. The work will be issued by Mr. Elliot Stock.

WE take from the *Scotsman* some interesting details about the burial-place of Carlyle at Ecclefechan. A few gentlemen having the right of sepulture in the ground have had the enclosing wall rebuilt, the refuse removed, and walks opened. The gate is open throughout the daytime to all comers. Mr. James Carlyle, of Newlands, near Ecclefechan, has recently erected a large tombstone to the memory of his two brothers, Thomas and John Aitken. Near the top of the stone is the motto "Humilitate," and underneath the Carlyle arms (!). The inscription reads, as far as regards Thomas:

"Here rests Thomas Carlyle, who was born at Ecclefechan, 4th December 1795, and died at 24 Cheyne Row, Chelsea, London, on Saturday, 5th February 1881."

At the foot of the actual grave is a small stone, with the initials "T. C." At the house in which

Carlyle was born a visitors' book is kept, the gift of Dr. Joseph Cook, of Boston, U.S.; and among the more recent names in it are those of the Earl of Rosebery and Lord Young.

MR. EBSWORTH announces that his Part 10 of "the Roxburghe Ballads" for the Ballad Society (1881) will contain a large Group of Anti-Papal Ballads; that Part 11, for 1882, will include a large Group of Historical Ballads on the Rye House Plot, 1683, Jack Presbyter, and the Duke of Monmouth's Insurrection in the West, 1685; and that Part 13 will begin vol. v., in 1883, with a Group of Legendary Romantic Ballads, from the Roxburghe Collection, few of which have ever been reprinted. Legendary Historic Ballads will follow soon. The completion of the whole Roxburghe series is now within measurable distance, and may probably include a General Introduction on Ballad History, and full Index to the whole collection, from the present editor. When the Roxburghe Ballads are complete, Mr. Ebsworth will edit "The Civil War and Protectorate Ballads," in five parts, arranged chronologically.

WE understand that a work entitled *Bicycles and Tricycles, Past and Present*, by Mr. Charles Spencer, author of *The Bicycle Road Book*, will be published shortly by Messrs. Griffith and Farran.

A NEW volume of the Classified Catalogue of the Library of the Royal Institution of Great Britain, by Mr. Vincent, the librarian, is now ready. It includes the most important works published during the last twenty-five years, placed under their respective heads, accompanied by a synopsis and indexes of authors and subjects.

MESSRS. CHATTO AND WINDUS have issued a new and uniform edition of the works of Mr. Charles Reade. It is handsomely bound, and illustrated by Mr. Du Maurier, Mr. W. Small, and other well-known artists.

THE Index Society have just issued their two volumes for last year, being the *Index of Obituary Notices for 1880*, and Mr. Walter Rye's *Index of Norfolk Topography*; and also, as one of their volumes for the present year, the *Literature of Vegetable Technology*, by Mr. B. Daydon Jackson, founded on the collections of Mr. J. G. Symons. Of these two last we may say something hereafter. The *Index of Obituary Notices* is, we believe, the first of the kind that the society have yet published. Such an enterprise, as its value will only be appreciated hereafter, so it can only be improved by time. Apart from American papers, not a single foreign journal is indexed; and but two insignificant provincial journals. We would specially call the attention of the compilers to the excellent obituaries that appear in the *Scotsman*. Surely they must have some North Briton among their number. Of London dailies, again, only the *Times* is mentioned; whereas three New York papers are thus honoured. The rule ought to be to include every notice that has any independent value, and to omit those which have not, wherever they may appear. Provincial obituaries are often by far the most full.

MR. J. T. GILBERT has rapidly followed up his publication of the *Aphorismical Discovery* by a *History of the Irish Confederation and the War in Ireland, 1641-1643* (Dublin: Printed for the Editor by Gill and Sons). The work is from the pen of Richard Bellings, who, as secretary to the Confederation, had excellent means of acquiring an insight into its working and sufficient abilities to enable him to make use of his position. There never was a time when the study of Irish history was more needful, because, whatever be the view taken of actual political difficulties, these can never be ap-

proached with any reasonable prospect of a solution until the chasm which divides the two races is fully acknowledged to have come into existence through the wrongdoing of past generations of Englishmen. It is needless to say that in Mr. Gilbert the reader will find a competent guide; and the documents with which the Appendix is enriched, notably those relating to the eviction of the O'Byrnes, are enough in themselves to explain why the name of English justice was held in Ireland as no better than a mockery. Even for the English historian of the reign of Charles I. the book is invaluable.

MR. ALEXANDER MAXWELL has in the press (to be published by subscription) a *History of Old Dundee*, narrated out of the town council register and other sources. Many local incidents will be described that are connected with events of national concern, such as the Reformation and the Revolution; the modes of action in the municipal life of the town will be illustrated; and curious details given about old punishments. The work will contain an engraving of St. Mary's Tower, as it stood before the nave of the church was destroyed; a reproduction of Crawford's map of 1766; and a facsimile of the title-page of "The Book of the Church."

PROF. INGRAM, the librarian of Trinity College, Dublin, has issued separate copies of his paper before the Irish Academy on "The Earliest English Translation of the *De Imitatione Christi*," a MS. in the library under his charge, lettered "Musica Celi" on the cover, and being of the middle of the fifteenth century, but containing only the first three parts. There is another less complete MS. in the Cambridge University Library, and, seemingly, one in the Bodleian. The earliest printed English version is Atkynson's in 1502, the first three parts, printed by Wynkyn de Worde, and Queen Margaret's translation of the fourth part, 1504, also printed by de Worde. Atkynson's is a much more florid and puffy version than the simple and racy MS. one, as Prof. Ingram shows by extracts. The Professor proposes to edit the MS., if not for the Dublin University Press, then for the Early-English Text Society; and, if for the society, he will make a parallel-text of it by reprinting Atkynson's edition, or a fresh MS. version, if one should turn up.

WE learn from the *Critic* that Mr. John Burroughs, the American essayist, is now in this country, visiting the scenes associated with the lives of English and Scotch men of letters.

MESSRS. REES WELSH AND CO., of Philadelphia, announce a volume of the prose works of Mr. Walt Whitman, under the title of *Specimen Days and Collects*. The volume is divided into three parts. The first contains reminiscences of his early life; the second, a diary of his experiences during the war; the third, a collection of essays on political and social subjects, republished from the *North American* and other Reviews.

MR. GRANT ALLEN's *Vignettes from Nature* has had the honour of being reprinted by a New York publisher, and sold for 15 cents (7½d.).

MR. JOHN MORLEY's monograph on Rousseau has been translated into Russian.

DR. EUGEN OSWALD has contributed to two recent numbers of the *Magazin für die Literatur des In- und Auslandes* (July 1 and 8) an elaborate paper upon the relations between Goethe and Carlyle. Though the materials are in great part derived from Mr. Froude's biography, Dr. Oswald has the advantage of approaching the subject from the German standpoint. There is probably no one else who could have treated it so thoroughly.

THE President of the Russian Academy lately presented to the Czar two volumes of *Reports and Decisions of the Governing Senate in the Reign of Peter the Great*. These form merely instalments of a series which, it is expected, will extend to twenty-six volumes in all. They refer to the most important matters in every branch of administration, and afford ampler material than has hitherto been accessible for a study of the epoch of Russian regeneration. The credit of the publication is in a great measure due to Senator Kalachov, who has charge of the Moscow archives of the Ministry of Justice, and who superintended the making of extracts and the process of printing.

VICTOR LAFERTÉ, whose *Alexandre II. : Détails inédits sur sa Vie intime et sa Mort*, has recently appeared, is said to be the *nom de guerre* of the Princess Dolgorouki, morganatic wife of the late Czar.

PROF. A. NEWTON, of Cambridge, wishes us to state that the paragraph about his edition of *Yarrell's British Birds*, which appeared in the last number of the ACADEMY, is "almost wholly inaccurate"—so far, at least, as regards himself.

FRENCH JOTTINGS.

THE Académie française held its annual public meeting on Friday, July 7, when the report on all the literary competitions of the year was read by the permanent secretary, M. Camille Doucet. The Montyon prizes for virtue were distributed by the president for the current quarter, M. Mézières. As usual, the larger number of these fell to women; but on this occasion several sailors and others received rewards for saving life.

THE French papers announce that Mdlle. Dosne, while arranging for publication the papers of Thiers, has come across a bundle endorsed simply "Notes," which seem to contain the materials for a projected volume of private memoirs. Here is a sketch of Louis-Philippe, another of Jacques Laffitte, a conversation with Talleyrand, and a philippic against the author of the *coup d'état*. Whether Mdlle. Dosne will consent to the publication of these fragmentary notes is uncertain.

THE Ecole libre des Sciences politiques annually awards a sort of travelling fellowship of the value of 4,000 frs. (£160) to one of its old pupils. The holder must spend at least six months abroad, and must write a memoir upon some subject approved by the body of professors. This year, M. Bedout, a clerk in the Ministry of Foreign Affairs, has been selected to study the decisions of the English admiralty courts during the period of the Revolution and the First Empire.

SEVERAL changes have recently taken place in the political press at Paris. The *Gaulois* has amalgamated with the *Paris Journal*, under the joint editorship of M. Henry de Pène; and consequently M. Jules Simon has had to found a new paper of his own—the *Passant*. Another new daily is announced, entitled the *Indépendance française*, to be edited by M. Charles Boysset, one of the chiefs of the coalition in the Chamber of Deputies that overthrew M. Gambetta last January.

ACCORDING to the *Annuaire de la Presse*, edited by M. Mermet, the total number of journals published in France is 3,272, being 1,343 in Paris and 1,929 in the provinces. Of the former, it is surprising to find that the most numerous class is financial (209), then medical (97), illustrated (88), fashions (81), political (71), law (64), Catholic (64), science (41), literature (30), and art (19). The provincial papers are thus classified according to their politics: Republican

(615), Legitimist (177), Orleanist (146), religious (108), Bonapartist (100).

THE fourth part of the sale of the Bibliothèque Didot took place in Paris last month. The number of lots was 500, and the total price realised was 253,146 frs. (£10,000). Several *Horæ* were sold, one of which was bought by the Baron de Beurnonville for no less than 30,500 frs. (£1,220). This was a MS. written in France in the first half of the fifteenth century, probably for the Duke of Bedford. It is on vellum, with twelve large and 369 smaller illuminations, of which fifty-eight illustrate the dance of death. In the beginning of the last century it was given to Dr. Richard Meade by Louis XV., and only returned to France in 1863.

A CHEAP but well-printed series of little books is being published at Paris by M. Léopold Cerf under the title of "Nouvelle Collection illustrée." Each is an original work by a writer of repute, containing about 160 pages; and the price is only one franc a volume. One of the three that have already appeared is an historical sketch of English literature, by M. Léon Boucher, of Besançon; and among the announcements are *Les Races humaines*, by M. Abel Hovelacque; *Les Basques et le Pays basque*, by M. Julien Vinson; and *L'Espagne des Goths et des Arabes*, by M. Léon Geley.

OBITUARY.

DR. ERNST HAAS.

WE much regret to announce the death of the well-known Orientalist Dr. Ernst Haas, of the British Museum, which occurred on July 3, at his residence in Westbourne Park. For more than a year Dr. Haas had been invalided by a malady the seeds of which had been present all his life, and against which his naturally strong constitution battled for fourteen months. Dr. Haas was born at Coburg in April 1835, and was therefore in his forty-eighth year. In 1852 he matriculated at the University of Berlin, and for two years devoted himself both in that city and at Bonn to the study of the Teutonic languages, as well as those of Latin origin. With that desire for thoroughness which he showed in everything he put his hand to, he at the same time turned his attention to Sanskrit in order to gain a more complete knowledge of the objects of his study. But, having taken up Sanskrit as a means to an end, he became so fascinated by the taste it gave him for Oriental literature that he further directed his energies to acquiring a knowledge of Persian and the kindred languages. These he studied under Prof. Roth at Tübingen, and subsequently he returned to Berlin to work on the Oriental MSS. in the Royal Library. From the information gained from these MSS. he compiled a dissertation on Indian domestic life which gained for him the degrees of M.A. and Doctor of Philosophy at Tübingen, and a portion of which was afterwards published in the fifth volume of Weber's *Indische Studien*. After leaving the university Dr. Haas spent two years in Paris, and then went to Scotland, where he acted as tutor in the family of Lord Minto for three years. In 1866 he was appointed to a post in the Oriental branch of the Library of the British Museum, which office he held until his death. With indefatigable energy he devoted himself to the work of that department, and, single-handed, for fifteen years succeeded in performing its duties with thorough efficiency. In 1876 he printed, by order of the Trustees, his Catalogue of the Sanskrit and Pali books under his charge—a Catalogue which is pronounced by those who are best able to judge to be free not only from a single error, but from a single inaccuracy. As an able public servant, his

death is a loss to the country, while a wide circle of personal friends share with his relatives their grief at his untimely end. His unswerving uprightness of character, the constancy of his friendship, and his natural kindness, endeared him to all who associated with him either among the books in the British Museum or in private society. The only works of which Dr. Haas was author are two papers, entitled "Ueber die Ursprünge der indischen Medizin, mit besonderem Bezug auf Susruta," and "Hippokrates und die indische Medizin des Mittelalters," both of which appeared in the *Zeitschrift der Deutschen morgenländischen Gesellschaft* for 1876 and 1877. For some years Dr. Haas had held the office of Professor of Sanskrit at University College, London.

ROBERT K. DOUGLAS.

DR. W. G. WARD.

DR. WILLIAM GEORGE WARD, who died at Hampstead on July 6 at the age of seventy, was the most remarkable of the younger generation of thinkers who "cut into the movement" of 1833 "at an angle." His *Ideal of a Christian Church* was published in the interval between Newman's secession to Littlemore and his submission to Rome. And it immediately superseded *Tract XC.* in the public mind, and created, by no fault of Ward's, a very unfair impression that all Tractarians claimed to hold and teach all Roman doctrine in the Church of England. After a dramatic scene in the Sheldonian Theatre, he was deprived of his degree, became a Roman Catholic, and married the lady with whose letters he solaced himself in the intervals of his defence. The Pope made him a Doctor of Divinity, and Card. Wiseman made him Professor at St. Edmund's College at Ware. He wrote a sequel to his *Ideal*, and a treatise, unpublished, "De Obduratorum Peccatis Mortalibus," on the guilt of doing what by your own fault you cannot help; and began a treatise on the theology of Nature and Grace, in which he showed, perhaps, more sustained speculative power than in any of his other writings. This was published in 1862. Its completion was interrupted by his succeeding Card. Wiseman as editor of the *Dublin Review*. Henceforward his activity had two directions—a vigorous championship of *a priori* philosophy, and a yet more vigorous insistence on the Papal claims. His resolute opposition to the scheme of a Roman Catholic college at Oxford was quite unsoftened by his personal attachment to Dr. Newman; his championship of the Syllabus contributed something to the definition of 1870. He was always paradoxical: he argued that, though he was bound to hold Intellectus in Latin to be one aspect of man's highest good, intellect in English was hardly a part of man's perfection at all; he never discussed the relations between cleverness and insight into truth, and contented himself with proving to demonstration that it is more to be good than to be clever. He proved that it was quite right to condemn Galileo, and incidentally that Galileo shuffled badly; and he also proved that the Church stopped short of finally condemning the theory of the solar system now received. He certainly kept himself and his *Review* singularly clear from any attempts to hamper positive science; in this, as in much else, he resembled the elder Froude. His essays on Scriptural and devotional subjects and on questions of theology were collected in 1879 and 1880. His laborious demonstration of the elements of theism was interrupted by his death. Perhaps one of the most effective chapters was the doctrine of "anti-impulsive effort," which, whether it proves "free-will" or no, disproves utilitarianism, as it shows clearly that the permanent set of our activity is independent of our desires.

MAGAZINES AND REVIEWS.

THE most important paper in the July *Antiquary* is Prof. George Stephens's "Letter from Denmark." His knowledge of Northern lore is unsurpassed, and he has here given us a condensed account of what is being done in Scandinavia on matters historical and antiquarian. It seems that there are three dialect societies in the North, one with its head-quarters at Upsala, another at Christiania, and a third at Copenhagen; all of them are doing good work. The Danish society, as representing a tongue the most nearly related to our own, will probably have the greatest interest for English-speaking people. "Its object is to publish dictionaries of the book-language and of the great local dialects, to prepare works on proper names and place-names, to print old Danish manuscripts. . . . It consequently unites in itself more than is attempted by both the Early-English Text Society and the English Dialect Society put together." Such a body must be doing work that will be very instructive for English people. We trust it may receive a large measure of support from this country. Mr. Wheatley's paper on "Saint Swithin" is interesting, as he has collected notices not only of the Bishop of Winchester whose festival has become to the English peasant a weather prognostic, but also of the other watery saints whose feast days perform a similar function in foreign lands. We are not aware that the tradition can be traced back in this country beyond the borders of Christianity, but it is almost certainly of much earlier origin. From Mr. William George Black we have a paper on "Shakesperian Folk-Lore." Mr. B. L. Lewis discourses on "Parish Registers," and Mr. J. H. Round gives us a second part of his valuable studies on "The Domesday of Colchester."

In the *Revista Contemporanea* of June 30 Señor Gonzalez Janer discusses the question of cereal production in Spain in face of American competition. His conclusion is that, in the Centre and North, wheat may still be profitably grown for home consumption, but that the export to the colonies had better be surrendered to America, which can supply them more cheaply. In the South and East of Spain corn cannot be profitably cultivated on irrigated land, and on unirrigated the crop too often suffers from drought; wine, oil, fruits, vegetables, and pasture should be the sole agricultural produce there. "La Juventud Dorada" treats slightly of the reigns of the Catholic Kings and of Charles V., and rather more at length of the sons of Catherine de Medici in France. "La Literatura Española en Francia," by M. Magnabal, is one of the studies to which the Calderon centenary gave rise. The regulations of the Spanish Theatre in 1818 are curious, showing how completely it was under Court subjection. The Diary of the Conde de Toreno in Italy, and the aesthetic study, "El Ultimo Suspiro," by Tinajero Martinez, are concluded in this number.

THE ROSSETTI SALE.

THE sale of the late D. G. Rossetti's household effects took place at 16 Cheyne Walk, on Wednesday, Thursday, and Friday, July 5, 6, and 7, after one day of private view and two days of public view, in which it was estimated that scarcely fewer than 3,000 persons visited the house. The attendances on the sale days were very large, the bidding was brisk, and the prices fetched were unusually high—higher, proportionately, it is thought, than at the Hamilton sale. The most spirited bidders and principal purchasers were Messrs. Ellis, Christie, Fairfax Murray, Howell, Nutt, Heaton, and Marks. A number of the deceased poet's friends were present on each of the three days;

and, as these were determined to carry off relics at any cost, the inevitable contingent of the broking fraternity seemed heavily handicapped, and their disappointment and indignation were obvious enough. Messrs. Wharton, Martin and Co. were the auctioneers.

A carved oak cabinet, inlaid with pearl, fetched £22 (Howell); a couch, painted in three panels and round the lower stile by Rossetti (subjects being "Amor," "Amans," and "Amata") brought £54 12s. (Murray); a pair of fire-screens in tapestry, representing the Prodigal Son, 25 guineas (Christie); a sofa, with back painted in figure and landscape, 33 guineas (Fred. Locker); Rossetti's secrétaire, 34 guineas (Howell); a Portuguese cabinet, covered in leather and brass, £45; Rossetti's bookcase, carved mahogany Chippendale, £50 (Marks). The brasses and bronzes, of which there were many curious examples, from a large sixteenth-century chandelier to small incense-burners, fetched exceptionally high prices; as also did the pieces of jewellery, which were for the most such as Rossetti had used to paint from. Among the latter, a large black Oriental pearl mounted in silver, from Rossetti's design, and painted by him in *Mona Vanna*, went to Howell. The engravings included twenty-four after Fuseli and nearly eighty after Stothard; they all fetched good prices. The most interesting of the drawings put up were four or five by the early pre-Raphaelites W. H. Deverell, W. Holman Hunt, and J. E. Millais. The paintings were not of great interest.

Perhaps the most interesting items of the sale were the books of the poet-painter. Of these, *Poliphili* fetched £38 (Ellis); *Songe de Poliphili*, £9 9s.; Gerarde's *Herball*, £4 5s.; *Capriccio de Goya*, £12 12s.; Gilchrist's *Blake*, two volumes, £5 5s.; *Il Decamerone di Boccaccio*, with annotations by Rossetti, £2 15s.; the interesting MS. and sketch-book of William Blake, which was bought by Rossetti about 1848 from Palmer, an attendant at the British Museum (and relative of Blake's Palmer), for 10s., fetched in the sale 105 guineas (Ellis); Frederick Locker's volume of unpublished poems, £1 6s.; Rossetti's *Dante and his Circle*, £1 7s. 6d.; a curious little volume entitled *Endimion*, by Gombaud, £1; Landor's *Count Julian*, £1 3s.; F. J. Shields' *Illustrations to The Pilgrim's Progress*, £2 5s. (H. T. Dunn); an unbound copy of the pre-Raphaelite magazine the *Germ*, £6 6s. (Stevens). For the Presentation copies the bidding was very brisk, W. B. Scott's *Poems* going for £3 3s.; Coventry Patmore's three volumes, £2 15s.; Sir Henry Taylor's two volumes, £2 2s.; John Payne's *Mask of Shadows*, £1 17s. 6d.; P. B. Marston's two volumes, £6 6s.; E. W. Gosse's *New Poems*, £1 12s. 6d.; Hall Caine's *Sonnets of Three Centuries*, with marginalia, £2 15s.; Swinburne's *Atalanta in Calydon*, £32 11s. (Stevenson); Tauchnitz edition of Rossetti's *Poems*, £1 1s. per copy; Rossetti's *Hand and Soul*, 17s. Besides the above, a number of Presentation copies, including Ruskin's *Modern Painters*, had been previously sold by private treaty. The total realised by the sale was over £3,000.

Rossetti's own drawings, of which there remain nearly one hundred, are to be sold next season at Christies'.

We understand that Rossetti's will provides that his property be divided between his mother and brother, with mementoes to eight or nine intimate friends—Theodore Watts (for many years his closest friend), Frederick Shields, F. Madox Brown, T. Hall Caine, F. E. Leyland, W. B. Scott, Burne Jones, and Swinburne.

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

- BOUVIER, A. La Roussie. Paris: Rouff. 3 fr.
CLARETIE, J. Le Million: Roman parisien. Paris: Dentu. 3 fr. 50 c.
DEISENHAMMER, C. Meine Reise um die Welt. Wien: Gerold's Sohn. 12 M.
MONTÉPIN, X. de. Madame de Trèves. Paris: Dentu. 6 fr.
SCHEFFER-BOICHOEST, P. Aus Dantes Verbannung. Literarhistorische Studien. Strassburg: Trübner. 6 M.
SCHLEGEL, P., 1794-1862. Seine pros. Jugendschriften. Hrg. v. J. Müser. Wien: Koenig. 14 M.
SCHÖNBROD, G. Handbuch der politischen Oekonomie. Tübingen: Laupp. 36 M.
STRAUBE, A. Bornien. Land u. Leute. Historisch-ethnographisch-geographische Schilderung. 1. Bd. Wien: Gerold's Sohn. 7 M.

THEOLOGY.

- SCHOLZ, A. Commentar zum Buche d. Propheten Hesec. Würzburg: Weerl. 4 M.

HISTORY.

- BERG, Th. Zur Geschichte u. Topographie der Rheinlande in römischer Zeit. Leipzig: Teubner. 5 M. 26 Pf.
FONTES rerum Bohemicarum. Tom. III. Fasc. 4-6. 9 M. 60 Pf. Tom. IV. Fasc. 1. 4 M. 80 Pf. Prag: Grégr & Dattal.
UNTERRECHT der Abtei Sanct Gallen. Bearb. v. H. Wartmann. 3. Thl. 8. u. 9. Lfg. 1359-60. St. Gallen: Huber. 6 M.
WIEDEMANN, Th. Geschichte der Reformation u. Gegenreformation im Lande unter der Enns. 3 Bd. Die reformator. Bewegung im Bieth. Passau. Prag: Tempky. 12 M.

PHYSICAL SCIENCE AND PHILOSOPHY.

- DELLA VALLE, A. Nuove Contribuzioni alla Storia naturale delle Ascidie composte del golfo di Napoli. Rome: Loescher. 8 fr. 50 c.
FIEDLER, W. Cyklographie od. Construction der Aufgaben üb. Kreise u. Kugeln u. elementare Geometrie der Kreise u. Kugel-Systeme. Leipzig: Teubner. 9 M.
NETTO, E. Substitutionentheorie u. ihre Anwendung auf die Algebra. Leipzig: Teubner. 6 M. 80 Pf.
PRELDERER, E. Arnold Geulinx als Hauptvertreter der okkasionalistischen Metaphysik u. Ethik. Tübingen: Fues. 2 M. 80 Pf.
SCHIAFFARELLI, G. V. Osservazioni astronomiche e fisiche sull' Assi di Rotazione e sulla Topografia del pianeta Marte. Rome: Loescher. 10 fr.
SCHMIDKEHNCHT, O. Apidae europaeae per genera, species et varietates dispositas atque descriptas. Fasc. 1 et 2. Berlin: Friedländer. 14 M.
STILLING, J. Untersuchungen üb. den Bau der optischen Centralorgane. 1. Thl. Cassel: Fischer. 24 M.
WIEDERSHEIM, R. Lehrbuch der vergleichenden Anatomie der Wirbelthiere. 1. Bd. Jena: Fischer. 12 M.

PHILOLOGY.

- BOHRTLINGER, O. Sanskrit-Wörterbuch in kürzerer Fassung. 3. Thl. 2. Lfg. St. Petersburg. 4s.
DAVID, E. Dialecti laconicae monumenta epigraphica. Königseberg-Pr.: Hartung. 1 M.
GABRIELTZ, G. v. der, u. A. B. MEYER. Beiträge zur Kenntnis der malayischen, mikronesischen u. papuanischen Sprachen. Leipzig: Hirzel. 6 M.
NESTLEHNER, A. Das Seitenstettener Evangelicium d. XII. Jahrh. Berlin: Prüfer. 5 M.
RIBBECK, O. Alaron. Ein Beitrag zur Antiken Ethologie u. zur Kenntnis der griechisch-römischen Tragödie. Leipzig: Teubner. 4 M. 40 Pf.
RING, M. Altlateinische Studien. Freiburg: S. Reinr. 4 M.

CORRESPONDENCE.

WAS ROGER OF MONTGOMERY AT SENLAC?
Somerset, Wells: July 10, 1882.

The controversy between myself and Mr. Howorth ought certainly to come to an end some time, and the sooner the better. I had somehow fancied that my last letter would be the end. At any rate this present one shall be, as far as I am concerned. For dispute might be endless, when no new facts are brought forward, but when each side simply asks the other to take a different estimate of facts which are already known.

Mr. Howorth's main point is that Wace sometimes makes mistakes. I never denied it; indeed, I supplied him with some of the instances which he now uses, and I have no doubt that, if I went through Wace for the purpose, I could find other mistakes which Mr. Howorth has not quoted. On the other hand, Mr. Howorth charges Wace with special ignorance as to English affairs. I have answered by quoting some instances of remarkable and unexpected accuracy on his part as to English affairs. It is plain that of this kind of work there is literally no end; the real point is, not whether Wace sometimes makes mistakes, whether he

sometimes writes Roger for Robert, or Robert for Roger—a thing which I may say from sad experience is almost as easy as to write "east" for "west" or "west" for "east"—but whether his elaborate picture of Roger of Montgomery's exploits in the battle, a picture so remarkably suiting the position of the man, is likely to be sheer invention; mere mistake it cannot be. At the same time, I can relieve Wace from some of Mr. Howorth's smaller charges of inaccuracy. He does not miscall Eginulf, Ingenuulf—or however we are to spell him—of Laigle (Mr. Howorth's *Enguenulf* is doubtless owing to the printer, like so many odd forms in my own last letter). He certainly appears as *Engerran* in Pluquet's text; but it is plain from the new edition of Andresen (i. 366) that the true reading is *Engenouf*. So I do not see how Wace's statement, true or false, that Harold was brought to William at Avranches contradicts anything in the Tapestry, which does not mention the place of meeting. If Mr. Howorth is thinking of the oath of Harold, as to that Wace and the Tapestry agree as to both time and place, though both differ from William of Poitiers. (On the import of these differences I have spoken at length, *Norman Conquest*, iii. 696.)

I will mention one or two other points. Mr. Howorth does not seem to have understood my remark that Wace had taken more pains with his account of the battle than he has taken with the later war between William Rufus and Helias. He says that my

"enlogium [on Wace] is certainly qualified by the statement that the nearer he gets to his own day the more inaccurate he becomes—a reversal of the general habits of a chronicler, which, to say the least of it, is a psychological puzzle."

I am always puzzled when it comes to hard words like "psychological;" but I should have thought that what I meant was plain enough. A chronicler of the ordinary kind will doubtless become more trustworthy when he reaches his own time. But Wace is rather the author of an epic, with a great central piece to which he naturally gave more care than he gave to the parts of the story before and after it. I thought I was right when I said (*William Rufus*, 516) that the time of which most men know least is the time just before and just after their own birth.

There is no doubt, from the last words of Wace's poem, that he lived to see the coronation of the younger Henry in 1170. But Mr. Howorth is surely hasty in inferring that the whole of his long poem was written—still more that all his researches were made—after that date. As Wace's father crossed in 1066, and as Wace himself was alive and writing in 1170 or later, he was most likely an old man when he wrote the last words of his poem, and he was most likely the son of his father's old age. So Agésilas was the son of Archidamos; so Lewis the Twelfth died at no advanced age exactly a hundred years after his father's captivity at Agincourt. So in the pedigree of the Sicilian kings four generations cover a good deal more than 200 years. I should have taken for granted that Wace was collecting materials, and even writing, many years before 1170.

Mr. Howorth says that I

"twit him with arguing that Roger of Poitou was a grown man in 1066 because he was married and a great landowner in 1085. Why 1085? When the 'Domboc' was written, Roger of Poitou had forfeited the various lands which he possessed."

Undoubtedly; and so I said. I spoke of him "as holding, or, rather, as having held, a vast estate." It is certain that, by 1085, Roger had received his lands and had lost them, and had married his Poitevin wife. But there is no evidence as to the time when any of those three events happened. Mr.

Howorth before assumed without evidence that the lands were granted to Roger for services done in 1066-70. He now assumes, also without evidence, that the loss of his lands was the punishment of rebellion in 1079-80. I can say nothing about this, because my authorities say nothing. Robert of Bellême was undoubtedly concerned in the rebellion of the king's son Robert. His brother Roger may also have been concerned in it; but it is nowhere said so. I still do not believe that a man whose elder brother was reckoned among the "juventus" as late as 1088 could have held a great command in 1066. And that argument would remain the same, even if it could be proved, instead of merely being assumed, that Roger of Poitou, as well as his elder brother, had a hand in Robert's rebellion.

On one point I do certainly fully agree with Mr. Howorth—namely, in wishing that Dr. Stubbs would work the materials of his wonderful Prefaces into a connected History of the Angevin kings. EDWARD A. FREEMAN.

Derby House, Eeles : July 8, 1882.

I am suffering from two infirmities: one, my abominable writing, which is a miserable medium in which to convey Old French poetry to an unsophisticated printer; and, secondly, my distance from London, which prevents my corrections from reaching you in time. Under these circumstances, I must ask you to lend me the aegis of your columns under which to protect myself from the cavils of those who may mistake printer's errors for the ignorance of the author.

In my letter of last week on Roger of Montgomery, will you kindly correct the following errors?—"Run on a particular tree" should be "seen a particular tree." For "Corincus" read "Corineus." For "riel" in three places read "viel" (i.e., old). For "s'entremist" read "s'entremist." For "service" read "servise." For "Enguenulf" read "Enguenulf." For "contendrent" read "contindrent." For "Patry de la Loude" read "Patric de la Lande." For "Aluei" read "Alnei." For "Mostagne" read "Mortagne." For "Tiesron" read "Tiesson." For "Cingueleiz" read "Cingueleiz." For "Willame de Roman" read "Willame de Romare." For "premiers" read "primiers." For "Brelouz" read "Brefonz." For "per pest, ço for dit" read "tint asez petit." For "sèneschancie" read "sèneschauce." HENRY H. HOWORTH.

CHAUCEUR AND THE EASTERN COUNTIES.

Brighton : July 10, 1882.

Though I have no special knowledge of the Chaucer family, I venture to think that, as to the Heron theory, the evidences are slender and somewhat confused.

1. The coat of John Chaucer on the Record Office seal is too hastily assumed to be that of Heron. The Heron coats adduced are not in point, for they are, heraldically, totally distinct from it.

2. Mrs. Haweis states that "sons often took their mothers' arms." Possibly they did. But the arms on John's seal, if those of Heron, would not be his "mother's arms," but those of her former husband—a very different matter. To these John could have no claim.

3. The thrice-married Mary cannot, as suggested by Mrs. Haweis, have carried the Heron fortune to her second husband (or even to her third), for it must have passed to the younger Heron, and been his till his death in 1349.

4. It must not be assumed that every "long-billed" or "long-necked" bird is a heron. The bird on the reverse of Thomas (Geoffrey?) Chaucer's seal at the Record Office seems an

unmistakeable pelican (close) vulning, and quite distinct from a heron.

5. I would suggest that the mystery of the bird in the corner of Thomas Chaucer's seal (in the Cottonian MS.) might at once be solved by regarding it as the Chaucer badge, the unicorn's head being the crest. It is singular how persistently these two accessories are confused. Moreover, on this hypothesis, we may even infer from the seal on the Record Office seal being crestless (the crest was a mark of distinction, the badge was not) that the crest was granted subsequently, as the family rose in the world. If so, this seal would be earlier than the Cottonian one, and may therefore (as Mrs. Haweis believes) be that of Geoffrey himself. A well-known instance of a bird badge is that of the swan of the Bohuns, which is to be seen appended to the collar of SS. on the effigy of the poet Gower.

6. As to Geoffrey's age. Mrs. Haweis tells us that in 1349 he "was either nine or twenty-one according as the late or early date is accepted for his birth." She indeed inclines to the former opinion; but surely there can be no question at all about it if, as she herself states, his father was "under fourteen" in 1328, for, had Geoffrey been born in 1328, his father would thus have been under sixteen at the time. And, though he was certainly "ravy" when young, we are assured that he was not married. J. H. ROUND.

THE ENGLISH DIALECT SOCIETY.

Cambridge: July 10, 1882.

In a review of some of our books, Mr. Bradley points out that we have only, as yet, published books relating to thirteen counties out of forty, and draws the inference that we have much yet to do. The inference does not follow, because much of our work is supplementary. A large number of works upon dialects appeared before the society was started, and we actually published our "Bibliographical List" in order to point out that such was the case.

WALTER W. SKEAT.

RECITATIONS AND SONGS FROM BROWNING.

Hampstead: July 8, 1882.

In the article on Recitations and Songs from Browning which you are good enough to insert in this day's issue there is one passage which seems to me to call for a word of comment. After "his [Mr. Bridson's] supporters in the chorus did their part with great spirit," there comes the qualification, "though we fear that they were not always in correct time." May I just say that these choruses were got up at a very short notice and under considerable difficulties, and that the gentlemen who so kindly sang them had not been able to rehearse them together more than twice; indeed, some had been unable to attend more than one rehearsal? I hope you will not think me over-sensitive in the matter, but I am anxious that the performance should be judged fairly, and that can be done only by taking into account some circumstances adverse to perfection. I hope we may "go up one," at least, next year. This year our preparations were begun much too late, as the thing had not been thought of in good time, and there were other difficulties, whose narration I need not inflict upon you.

E. H. HICKEY,

Co-founder of the Browning Society, and hon. secretary thereto.

APPOINTMENTS FOR NEXT WEEK.

MONDAY, July 17, 7.30 p.m. Aristotelian: "Sinoza," by Mr. W. R. DANSTAN.

SCIENCE.

Ants, Bees, and Wasps: a Record of Observations on the Habits of the Social Hymenoptera. By Sir John Lubbock. "International Scientific Series." (Kegan Paul, Trench & Co.)

SIR JOHN LUBBOCK'S admirable investigations into the habits of ants and bees have been so long familiar to most scientific workers, either from the biological or the psychological side, that it seems almost like an anachronism to be reviewing them at the present day. His papers are already classics in the subject of which they treat; but he has done well to gather them together from the pages of sundry learned *Transactions*, so as to bring them to a focus in this delightful and popular volume. Ants and bees are full of interest for the unscientific public, and Sir John Lubbock has here collected all that was most valuable both in his own observations and in those of his numerous predecessors. The result is a work amusing enough to please even that omnivorous person the general reader, and yet solid enough to deserve the highest recognition from men of science.

To summarise the contents of a book which goes over so much ground would be practically impossible within the limits of a short review, and that is the less to be regretted because everyone must read it for himself and discover its chief points of interest at first hand. Ants fill the larger part of the volume. A brief account is given, to begin with, of their individual life-history and of their main divisions and classes. Then some attention is bestowed upon the problem of the formation of nests, as well as on such curious phenomena as those presented to us by the American and Australian honey-ants. Next, we pass on to the relations of ants with plants, which may be either hostile, as in the case of flowers which arm themselves against their incursions by hairs, moats, and sticky secretions, or friendly, as in the case of those trees which entice a body-guard of ants to defend them by means of extra-floral nectaries. Under this head are also included the strange habits of the agricultural and the harvesting ants, as observed by McCook and others. Finally, we get a valuable chapter on the relations of ants with other animals, such as the aphides, which they keep as cows; the blind beetles, which they domesticate for some unknown purpose; and the insects which they actually appear to adopt as the pets of the community. Here, too, come some interesting remarks on slavery among ants, in which Sir John Lubbock attempts to account on evolutionary principles for the degraded condition of such types as *Strongylognathus* and *Anergates*. All this portion of the work, though necessarily somewhat less original than that which follows, is full of valuable *aperçus* and novel facts, especially as regards the length of life attained by ants, their care of the eggs of aphides during the winter, the structure of their formicaries, the fertility of workers, and the evidence of progress among the different species as contrasted with one another. In many cases, the author has been enabled to make fresh observations which establish new and important results, or

refute old errors; while, throughout, his cautious employment of the evolutionary method, and his ingenious suggestions of analogy with the stages of human progress or degradation, give special value to the theoretical parts of his work. It is not too much to say that the labour bestowed upon the *Origin of Civilisation* has evidently proved an admirable preparation for the elucidation of ant life, as attempted in this volume.

It is on the later and more psychological portion of his book, however, that Sir John Lubbock has expended the greatest pains. True, the results are here scarcely so definite and certain as elsewhere; but then the subject-matter was more difficult to investigate, and the chance of arriving at any result at all was far more doubtful. With singular ingenuity and patience, however, Sir John Lubbock set his ants their examination papers, and generally succeeded in obtaining some sort of answer, if only a vague and uncertain one. The great value of his work in this direction consists in the soundness and originality of his method. He has been almost the first worker who has applied experiment instead of mere observation to animal psychology—certainly the first who has applied it on anything like so extended a scale. The care with which he watched his ants and bees reminds us often of the care with which Mr. Darwin watched the movements of plants or the habits of earth-worms. Even where the final result is somewhat inconclusive, the experiments have a lateral value of their own in some other application; but many of them have also distinctly proved the particular facts they were meant to test as to the perceptive or intellectual powers of the insects. Those on the recognition of friends by ants, and on the colour-sense of bees, seem to us the most conclusive; those on the power of intercommunication appear rather to suggest than to prove the existence of some formicæan device remotely analogous to human language. As to the sensitiveness of ants to colour, may it not be that the violet rays really give pain to the insects in some distinctly physical way, rather than that they merely cause a feeling of aesthetic dislike? Certainly, the frightened manner in which the ants sometimes run away from violet light (as in Sir John Lubbock's Royal Institution experiments) suggests the notion of absolute bodily discomfort; and, if this be so, then the insects may perhaps be quite devoid of a real colour-sense in the strict signification; they may be affected rather as we are by an intolerable heat or an electric shock. In every case it should be added that Sir John Lubbock himself estimates the proved results of his experiments in the most modest manner; he never jumps at conclusions or claims to have established a single point more than the observations warrant; on the contrary, he states the facts with every possible reservation, and with due recognition of all alternative explanations. This is especially noticeable in the interesting chapters on the ethics of ants and on their general intelligence. At first sight, one might be half inclined to doubt whether the numerous tabular statements of observations, both in

the body of the work and in the Appendix, were quite desirable in a popular treatise like this; they tend, perhaps, to deter the casual reader. But, on second thoughts, we are inclined to think Sir John Lubbock has done wisely to include them. Many of the statements about the ants must seem to the unscientific so marvellous, or almost incredible, that it is well to let them see by what patient and ceaseless care the observations on which such assertions are based have been carried out by men of science. Had the book contained only the first four papers, it would have been a most interesting statement of ascertained facts; by containing the last six also, it is made into a very valuable lesson in method as well.

GRANT ALLEN.

CORRESPONDENCE.

SUMIR AND ACCAD.

Göttingen: June 26, 1882.

Mr. Fritz Hommel, of Munich, has with more or less plainness attacked Dr. Paul Haupt, *privat docent* in the University of Göttingen, in the *Literarisches Centralblatt* of May 6, the *Academy* of May 20, and the *Ausland* of June 5, accusing him of having plagiarised from M. Fr. Lenormant, of Paris, in his article on "A Dialect of the Sumerian Language" which was laid by me before the Royal Society of Sciences at Göttingen on November 3, 1880, and was published at the same time in our *Nachrichten*. Yet, in his work on the Semites, bearing date 1881 and dedicated on June 9 of that year, Mr. Hommel had spoken of "Paul Haupt's recent discovery" without any reference to the priority in it he has since claimed for M. Lenormant in his three publications of May and June this year.

It is certainly true that, in his work on the Magic and Divination of the Chaldeans (Jena, 1878, p. 399), M. Lenormant maintains the existence of "a certain diversity of dialects within the pre-Semitic idiom spoken in the lowlands of the Tigris and Euphrates," and has clearly stated "the inclination of these words to substitute *m* for *b*." What Dr. Haupt, however, puts forward in his article goes, in my opinion, far beyond these few lines of M. Lenormant.

When the question arose whether Dr. Haupt should be admitted as teacher of Assyriology in our university, as I was not myself in a position to form a judgment on the subject, and yet at the same time was called upon to advise the philosophic faculty, I obtained the opinions of Messrs. Oppert, Halévy, Lenormant, Friedrich Delitzsch, and Sayce. With the permission of the writer, I here quote the following sentences from the letter addressed to me on November 25, 1880, by M. Lenormant:

"Pour ce qui est de l'accadien ou sumérien, la part d'originalité personnelle" of Dr. Haupt "est encore plus considérable. Sur certains points, où il s'est trouvé d'accord avec mes derniers travaux, ses résultats, concordants avec les miens, ont été obtenus par lui d'une façon entièrement indépendante. Sur d'autres, il a fait avancer la science d'une façon très-heureuse et définitivement éclairci des questions de grammaire ou de lexique jusque-là très-obscurcs. C'est une véritable découverte et des plus importantes que celle qu'il vient de faire du dialecte sumérien, différent de l'accadien classique, et la dissertation où il l'expose, est excellente de tout point."

And in the letter of June 24, 1882, in which M. Lenormant empowers me, at my request, to make public the words just quoted, he says: "Je ne retranche aucunement ce que j'avais eu l'honneur de vous écrire en 1880 au sujet de

M. Haupt." I had sent a copy of this to M. Lenormant.

After quoting the passage of his book on Chaldean Magic, referred to by Mr. Hommel, M. Lenormant proceeds:—

"Je n'avais pas été plus loin dans mes travaux imprimés.

"J'avais bien reconnu qu'il existait plusieurs textes continus du second dialecte, ainsi que je crois l'avoir écrit à M. Haupt en recevant son mémoire."

Thus, after Dr. Haupt had sent him his printed work: "Mais comme je n'avais rien imprimé à cet égard, M. Haupt y est arrivé de son côté d'une manière pleinement indépendante"—the last five words M. Lenormant underlines—

"Il ne saurait y avoir de sa part aucun plagiat de travaux qu'il ne connaissait pas et ne pouvait pas connaître, puisque je les avais gardés pour moi. Aussi ai-je toujours regardé sur ce point la vraie découverte, celle des textes du second dialecte, comme étant sienne [M. Lenormant underlines étant sienne], lui appartenant personnellement aussi bien que celle des lois phonétiques qui caractérisent le dialecte (sauf la substitution de m à b, que j'avais indiquée: *die Magie*, p. 399). Pour ma part, je n'élevais aucune réclamation contre lui, je reconnais l'entière originalité de sa découverte et j'y rends la même justice qu'en 1880, ajoutant seulement pour préciser les faits que ce que j'avais imprimé en 1878, s'il en a eu connaissance, a pu le préparer dans une certaine mesure, mais ne lui en a aucunement fourni l'élément le plus essentiel, qu'il a dû nécessairement trouver à lui seul, et par son travail personnel et indépendant."

It only remains to compare with the original the beginning of the translation of the passage published in the ACADEMY, which Mr. Hommel has thrice in thirty days brought into the field against Dr. Haupt:

"Ueberdies bleibt noch immer die Frage offen, ob das Ideogramm EMEKU in der That eine Erfindung der Assyrier war, oder ob es nicht vielmehr einer früheren Periode angehört. Liesse sich letzteres durch Auffindung eines noch unbekannten älteren Beispiels nachweisen—was ja immerhin möglich ist—dann würde natürlich der Gegensatz, den das Ideogramm anscheinend zwischen den Sprachen der Sumerer und Akkader bestehen lässt, nur ein rein dialectischer und kein absoluter sein, wie er zwischen einer semitischen und turanischen Sprache besteht."

Mr. Sayce, who has added his *laissez passer* to Mr. Hommel's letter in the ACADEMY, has found nothing to complain of in this translation.

I expect that the *Literarisches Centralblatt*, the ACADEMY, and the *Ausland* will communicate in full to their readers this explanation of mine, which has been sent without the knowledge of Dr. Haupt.

PAUL DE LAGARDE.

Prof. de Lagarde ascribes to the words I appended to Dr. Hommel's letter an importance altogether inconsistent with the principles upon which the ACADEMY is conducted. The scholars who write in it are alone responsible for the statements they put forward, and need no passports for their opinions. Dr. Hommel had a perfect right to claim a hearing for his attack on the currently received doctrine of Assyriologists. If this involved an "attack" on Dr. Haupt, it was for Dr. Haupt, not for me, to answer it. He is well able to defend himself. I could criticise Dr. Hommel only in so far as

his remarks touched myself. My own opinion of Dr. Haupt's merits as an Assyriologist, and of his share in the discovery of the two pre-Semitic dialects of Babylonia, is well known to the readers of the ACADEMY as well as to Prof. de Lagarde himself, who, I am sure, has not forgotten the letter I wrote to him on the subject two years ago. He has full liberty to publish all or as much of this as he likes.

A. H. SAYCE.

WRITTEN AND UNWRITTEN CHINESE LAWS.

London: July 8, 1882.

I have to thank you for your notice in the ACADEMY of July 8 of the paper I read before the Royal Asiatic Society on July 3.

With regard to the remarks of M. Bertin, I would observe that the affinities he imagined that he observed between the Accadian and Chinese laws are points common to all primitive law, and do not support the theory of the Chinese descent from tribes in Western Asia—a theory, however, I am inclined to agree with on very different grounds.

The only opinions I expressed were three. First, Austin and Bentham's theory of resolving laws into the commands of law-givers do not apply in China, while Sir H. Maine's views do. Second, Huxley and Spencer's views of the advance being from the tribe to the family, and not *vice versa*, do not hold good in China; Sir H. Maine's views do. Third, John Stuart Mill's views that individual ownership in land arose from conquest and occupation do not hold good in China; Sir H. Maine's views do.

Sir R. Alcock mentioned three most characteristic features in the Chinese legal system, all of which were valuable as showing the primitive stage of Chinese law. It is just because Chinese law is so primitive that it may throw a light on the first origin of more advanced systems of which we have very scanty historical knowledge.

C. T. GARDNER.

NOTES OF TRAVEL.

M. GIRARD, a young French naval officer, started last week for Zanzibar to undertake a lengthy journey of exploration in the lake district of Central Africa. He hopes to follow in the track of Stanley, crossing the continent to the Congo. He has taken with him a small boat, which has been constructed in England. The cost of the expedition is entirely his own, though he has received a mission from the Minister of Public Instruction.

We learn from the *London and China Telegraph* that two German naturalists, Messrs. Schadenburg and Koch, had just arrived at Manila from Mindanao, where they had recently successfully ascended a volcano called Apo, the highest mountain in the Philippines, a feat only once before achieved by Europeans. They made two ascents of the Apo in February and March last, under the guidance of several savages, during which they ascertained the height of its south-west peak to be 3,000 metres (10,824 English feet) above sea-level. They intend to publish an account of their expedition, with map and illustrations.

JOHANN JAKOB BINDER, who for some years past has shared with Pfarrer J. G. Grob the editorship of the well-known *Alpenpost*, died at Zürich on July 5. He was born in 1829. He was originally a school-teacher, and of late years an inspector. He was well known throughout his fatherland as a journalist and a writer upon pedagogic matters, while his "*Alpenklubistich*" and tourist works had earned him a wider reputation. Between 1860 and 1870 he worked with Dr. Escher and Prof. Gredig as co-editor of the daily *Neue Zürcher Zeitung*, but left that journal in order to devote

himself more entirely to the *Alpenpost*, which he raised to its present success. Several of Orell and Füssli's series of illustrated *Europäische Wanderbilder*, which are published in German, French, and English editions, are from his pen.

SCIENCE NOTES.

The Fossil Sirenia of the Mayence Basin.—A valuable monograph, by Dr. G. R. Lepsius, has been issued under the title "*Halitherium Schinzi, die fossile Sirene des Mainzer Beckens: eine vergleichend-anatomische Studie.*" The first part is devoted to a description of the skeleton of this fossil, and a comparison with that of other Sirenia. The author then gives a comprehensive review of all the known fossil forms arranged under the four genera—*Pro-rastomus*, *Halitherium*, *Metaxytherium*, and *Felsinotherium*. These are then compared with the recent genera *Halicornes* and *Manatus*, and with the recently extinct *Rhytina*. Dr. Lepsius discusses the relations of the Sirenia to the other orders of the Mammalia. The species which forms the special subject of this memoir belongs to the Oligocene strata, and has a very wide geographical distribution.

MESSRS. GRIFFITH and FARRAN will publish immediately, under the title of *Talks about Science*, a collection of popular lectures on scientific subjects by the late Thomas Dunman. It will be prefaced by a brief biographical sketch by Mr. Charles Welsh.

THE Académie des Sciences has undertaken the publication of the complete works of Augustin Cauchy, under the editorship of the members of the Section of Geometry. They will occupy twenty-six volumes, eleven volumes of which will be devoted to memoirs, notes, and articles originally published in the Academy's *Transactions*, and the remainder with separate publications, reviews, &c. Vol. I. has just appeared. The terms of subscription may be obtained on application to M. Gauthier-Villars.

EGYPTOLOGY NOTES.

ON Tuesday last, July 11, Mr. Cope Whitehouse read a paper upon the results of his recent exploration in and near the Fayoum, with special reference to the ancient basin of Lake Moeris. During March and April of the present year, Mr. Whitehouse made two expeditions into the desert—once in company with Mr. Tristram Ellis, the second time with Mr. Flinders Petrie—with the object of determining precisely the present levels of the country, and thus ascertaining the site of Lake Moeris. All ancient historians agree in stating that, from a very early period of Egyptian history, a large body of Nile water was diverted into the desert to form this lake; and also that the amount of water had been gradually decreasing. The result of Mr. Whitehouse's observations, carried out with theodolite and photography, is to prove that there exists a depression, of not less than 200 feet below Beni-suef, in the desert between the Wady Moieh and the Fayoum. This depression bears visible traces of having been filled with water at a comparatively recent period; and here Mr. Whitehouse would place the Lake Moeris of the Greek historians.

MISS HELEN BELOE has begun a second course of six lectures on "Egyptian Antiquities" at the British Museum, addressed to women only. The lectures are given on Wednesday, at 4 p.m., in the First Vase Room, Greek Antiquities. They are illustrated by diagrams, and afterwards by a visit to the monuments in the Egyptian Galleries. The object of the course is to give such an outline of the history, religion, manners, and customs of ancient

Egypt as may be a guide to those previously unacquainted with the subject. The three first lectures have dealt chiefly with history, running rapidly through the period from Menes to the Exodus. Something also has been said about the find at Dayr-el-Baharee, and the proposed excavations at Zoan. Next week funeral rites and the future state of the soul, according to Egyptian belief, will be treated of.

A Correction.—Herr Lund has written to us saying that our summary of his letter on "Joseph, Khu-en-aten, and Amenhotep IV.," printed in the ACADEMY of last week, fails to express correctly his views. He denies that he "read a paper to show that Khu-en-aten . . . was . . . identical with Amenhotep IV.," because this is commonly admitted by Egyptologists; he denies that he called Khu-en-aten "the penultimate Pharaoh of the XVIIIth Dynasty," because four kings after him are generally counted in that dynasty; he did not compute the period of the sojourn in Egypt "at 136 years," but at something like 136 years; he did not assert that "the art of portraiture did not in fact exist till this reign," but that during the XVIIIth Dynasty, until the reign of Khu-en-aten, the representations of both kings and magnates were not portraits; he did not say that this change of representation "dated from the moment when Amenhotep IV. broke with the civil and religious traditions of his forefathers," but only when he broke with the magnates; on this point, he suggests that Amenhotep IV. had most likely never adhered to those traditions. In l. 25 from the bottom, for "Abraham" read "Jacob."

PHILOLOGY NOTES.

WE take the following from the *Times*:—The Trustees of the British Museum have just acquired a most important collection of Oriental MSS., consisting of 138 volumes, more or less fragmentary, containing (1) Arabic commentaries of the Bible, with the Hebrew text written by Karaite Jews; (2) liturgies and hymns both of the Karaites and the Rabbinic Jews; (3) Karaite polemical treatises; and (4) grammatical, lexicographical, and philosophical treatises. Among the commentaries with the Hebrew text are some of the highest importance. They rank among the oldest Arabic MSS. hitherto known. Three are dated A.H. 348 = A.D. 959, A.H. 395 = A.D. 1004, and A.H. 437 = A.D. 1045. The British Museum has hitherto possessed only one single MS. of this kind, dated A.H. 398 = A.D. 1007. Besides being of so early a date, these MSS. show the cause of the law laid down in the Talmud "that the sacred Scriptures must not be written in any than the square Hebrew characters." They demonstrate for the first time that the Jews were in the habit of writing the Scriptures in other characters. Another point of extreme interest to the Oriental student is the fact that, though the commentaries are written in Arabic, they contain large quotations from Anan's commentaries in Aramaic, thus proving beyond doubt that Anan, the founder of the Karaites, wrote in Aramaic—the language spoken in Palestine in the time of Christ.

WE learn from the *Jewish Chronicle* that Mr. Louis B. Abrahams' *Manual of Scripture History* is being translated into Marathi for the use of the children of the Beni Israel attending the school of the Anglo-Jewish Association at Bombay.

M. SENART, the Sanskrit scholar, has been elected a member of the Académie des Inscriptions, in the place of the late M. Guessard.

THE thirty-sixth meeting of German philologists will be held this year at Carlsruhe from September 27 to 30, under the presi-

dency of Dr. Wendt, of Carlsruhe, and Dr. Wachsmuth, of Heidelberg.

M. OPPERT is continuing his series of papers before the Académie des Inscriptions upon the cuneiform inscriptions brought back from Mesopotamia by M. de Sarzec. He holds to his view that they are the records of a king named Gudea, and not of the god Nabu; and he thinks he can interpret the dedication of an intoxicating liquor called *sikaru*.

UNDER the title of *Specimina lingue palae-slovenicae* the Academy of Science at St. Petersburg has published a small, but important, collection of early Slavonic texts, edited by Prof. V. Jagic. Most of the texts are printed in the Glagolitic character.

DR. FRIEDRICH KLUGE, *privat docent* at Strassburg, has issued the first part of a German Etymological Dictionary, which he hopes to complete in eight parts before the close of the present year. It is favourably noticed in the *Literarisches Centralblatt* for June 10.

THERE has just been published at Copenhagen (Reitzel) a little book on Danish popular etymology by Kr. Nyrop.

MEETINGS OF SOCIETIES.

BROWNING SOCIETY.—(General Meeting, Friday, July 7.)

PROF. E. JOHNSON in the Chair.—After a few words from the Chairman, the Report was read. It was shown that the society had, in a fair degree, attained the objects set forth in the Founders' Prospectus, issued July 1881, which said:—"This society is founded to gather together some, at least, of the many admirers of Robert Browning, for the study and discussion of his works, and the publication of papers on them and extracts from works illustrating them. The society will also encourage the formation of Browning Reading Clubs, the acting of Browning's dramas by amateur companies, the writing of a Browning Primer, the compilation of a Browning Concordance or Lexicon, and generally the extension of the study and influence of the poet." Some of Browning's admirers have been gathered together; his works have been studied and discussed; papers on these works and extracts illustrating them have been published; several Browning Reading Societies have been formed; one play has been acted by amateurs, and one is to be acted this autumn; the society has given an extra meeting to readings and songs from Browning; a Browning Primer is in hand, likewise a Lexicon of Browning allusions and a Concordance; and the study of the poet has indisputably been extended.—The rules of the society, which had been carefully considered in committee and otherwise, were accepted, and the officers recommended by the committee were duly elected.—Votes of thanks to the University College Council, and to several members and non-members for special services, were passed.

FINE ART.

Japanese Marks and Seals. By James Lord Bowes. (Sotheran.)

THE only objection which can be raised against a book of this sort is that it is not final. The Japanese are inveterate markers. Not only do they delight to inscribe their productions with the sign of the special factory, but they are addicted to dates and to signatures, and to the addition of other notes and remarks on occasion. Such habits, though interesting to themselves and all acquainted with their language, are extremely puzzling to the legion of foreigners who admire their productions and would fain learn all of their history which is inscribed upon them. It is difficult enough to obtain

a knowledge of Chinese marks. Even the "six marks" and the seals of the different dynasties are hard to remember when the memory has to depend entirely upon the eye for prompter; but with perseverance a man may master the difference between the hieroglyphs of Kia-tsing and those of Dai-ming, and may fix upon his retina the cyphers of Teh'ing-hoa and Wan-li; but how shall he ever master by mere staring the complicated characters which tell that such a piece was "made by command of the Prince of Kuwana, in the period of Bunkwa, the Zodiac year of the sheep," or even such comparatively simple legends as "Made by Mori Chikara, Michawachi"? In Japan there is no knowing what a man may or may not think an appropriate commentary to his work of art—whether porcelain, ivory carving, or lacquer work; and the collector who has learnt by rote of eye all the marks that he has ever met with may be completely floored by the simple statement "Engraved—the mark of the lady Tomi-haru in the house of Seio by the River Ka-ai, in the province of Iwami."

Nevertheless, the ordinary European who loves Japanese curios, and has not the heart, or the time, or the opportunity to learn a language which takes so many years to master under the most favourable circumstances, may well be satisfied with Mr. Bowes' learned and beautiful book. If, as this article is being written, there are many Japanese workmen inventing inscriptions which Mr. Bowes' labours will help him little in deciphering, he, unfortunately, need not greatly care. The principal use to him of Mr. Bowes' book, as regards modern productions, will be to enable him to distinguish between what marks are modern and what are old. Nothing except personal experience will, indeed, tell him if a piece be a forgery or not, but he will probably be able to find out what it pretends to be. As far as my own experience of the book goes, out of six pieces, the marks of which I had not been able to identify, I found five with the help of Mr. Bowes; and of the other piece, I am uncertain whether or not it be Japanese. If the destruction of the feudal system in Japan did not, as I would fain hope it did not, strike a fatal blow to the art of Japan, it will never be what it once was. "New Japan" may in time make a new Japanese art, but the old is gone for ever—gone with the power of the Daimios and the Shogun and the old exclusive policy, never to return. To those who love the old art, and can distinguish between its products and those monstrous hybrids of East and West which now flood the market, and can detect those daily deteriorating repetitions and imitations of old patterns which, with all their faults, are so pretty and so cheap, this book will be invaluable. They do not need to see the mark to judge the merit, but, when they have made their purchase and landed their treasure, they will be able to consult Mr. Bowes with confidence as to details of maker and age. To all those happy individuals who have inherited old Japanese curios the book will also be an unfailing source of knowledge and pleasure. To them will come no misgivings as to forgery. Their possessions may not be antique (some of the most beautiful work in pottery, lacquer, and illustrated books is not a hundred years

old), but they will be of a date before "the treaties," when art was the expression of the nation, and not the answer to the demand of commerce. In some sense, therefore, Mr. Bowes' work may be said to be final, for it treats of a period that is finished. That it is final in the sense of being absolutely accurate or complete it would be rash to say; but it is certain that he has not spared any pains to make it so, and that his own long study of fifteen years, and the co-operation of two Japanese gentlemen in translating the inscriptions, have made it a book of great and lasting authority. COSMO MONKHOUSE.

THE HAMILTON SALE.

IV.

VERY few things of the first class remained to be sold last Saturday; but, as far as oil pictures were concerned, it was the last chance for the purchaser, who accordingly—especially if he were the reckless or ill-advised purchaser—came into the auction-room prepared to draw his biggest cheque and get for himself certain of the ducal possessions, cost what they might. They did cost a great deal. Fifth-rate pictures, which nobody but a Wardour Street dealer would have looked at on any other occasion, sold for good prices; and, when a picture reached the level of the respectable second-rate, it was accounted a masterpiece. And generally, indeed, it had need to be, if the character of the collection was to be kept up, for of real masterpieces there were few. Leaving aside much of the insignificant and pretentious, we shall here note but a few pieces, most of them really worthy of remark, and some of them quite excellent in their kind.

Three important public institutions were enabled to make acquisitions. While the National Portrait Gallery bought for 2,400 guineas the remarkable portrait group of eleven English and Spanish statesmen—a valuable historical record attributed to Juan Pantoxa, a pupil of Coello, but really, perhaps, the work of another artist working in England a few years after the date to which the inscription on the picture assigns it—the National Gallery of Ireland, for the moderate outlay of 480 guineas, obtained the characteristic and desirable instance of the learned art of Nicholas Poussin, "The Entombment;" and our own National Gallery, at the cost of 6,000 guineas, secured the Velasquez which the Louvre and an ardent and well-provided American collector both coveted. Six thousand guineas—it may as well be said with complete frankness—is a large sum of money to have paid for the Velasquez; but such a Velasquez as the National collection required does not offer itself to public competition every day of the season; and, moreover, the purchase of this particular example went far towards completing the purchases which the Director and the Trustees had probably from the beginning desired to make. Mr. Burton had previously obtained bargains; and, if the Velasquez was hardly a bargain, it does not follow at all that it was unwise to buy it. The National Gallery, it seems, made another and a smaller purchase, acquiring for 195 guineas an elaborate and careful example of the art of Steenwyck—an interior. Of minute and precise work this was a good specimen. Another interior, of a very different kind, by de Lorme—a broad effect of light in a Dutch church, the rays of sunshine starting and moving across pillar and wall—passed into private hands for 680 guineas. A noble picture, undoubtedly, but paid for with no stinting hand.

One of the highest prices paid at the sale was the sum of 2,400 guineas, which a private pur-

chaser gave for a Murillo, of which the attribution was hardly questioned, but of which the merit was not conspicuous. Murillo's vision of the child Christ here took the form of an indolent and feeble-looking Spanish infant. The Claude, engraved in *Liber Veritatis*, and otherwise an unquestionable production of the great Italianised Frenchman, sold for 800 guineas, which would not have been at all dear for it if it had retained much of its pristine beauty. This, however, was chiefly lacking to it; and 800 guineas is by no means a trifle for a picture replete with damage. Still it must be conceded that some measure of the placid atmospheric effect which is the charm of the master remained on the canvas. A yet higher price than sufficed to acquire a Claude out of condition was laid down to secure a Wilson of the second rank, no less than 1,000 guineas being offered before the hammer fell, and ere Mr. Graves became the possessor of Wilson's work. More than one so-called Rubens appeared at the sale. By far the best of them, and this was indeed a genuine work and a masterly piece of painting, was that denominated "Bellerophon slaying the Chimera." The price paid for it was 360 guineas. No less than 900 guineas was paid for a set of four pictures painted on alabaster by Rotenhamer, taking skilfully into account the value of the material for texture and hue. The same painter, with the assistance of Breughel, is responsible for a dainty little work upon copper—a fair Venus and a company of Amorini—which sold for 290 guineas. There was a good Teniers in the sale, a picture in fine condition, crisply painted, brightly lighted, and of happy colour, a very good picture indeed of the second rank. It sold for 900 guineas—as if it had been of the first. After the mention of some of these prices there will be "nothing left remarkable" in the fact that a very small landscape by Gainsborough—once a dainty enough example of his early manner, but now, as we should take it, irretrievably damaged—sold for 160 guineas. We can well imagine such a picture selling for a fifth of this sum under more commonplace conditions. But a Hamilton sale does not occur every season; and, had the little Gainsborough been sold for a reasonable sum, it would have been difficult to believe that it had formed part of a collection in which, with very few exceptions, only first-rate things have been cheap—in which, certainly, nearly everything that has been second-rate and undesirable and unauthentic has found a ready purchaser for a high price.

OBITUARY.

HABLOT BROWNE.

BY the death of Mr. Hablot K. Browne, whose work was familiar to the public under the name of "Phiz," we can hardly be said to lose an artist who would have done more work or better work if he had lived; but we lose rather an artist whose career was complete, and who belonged almost to the last generation. Hablot Browne is scarcely to be thought about apart from the thought of Dickens. Of course he did much work besides illustrating our greatest novelist; but it is by association with Dickens that Browne will live; and this, though it seems to be a tribute to Dickens, is in reality a tribute to Browne, for the vivid imagination of Dickens was not wholly an assistance to the artist called upon to illustrate him. The genius of the novelist was, at the least, exacting; it was a responsibility to be expected to keep pace with it; and no weak artist could possibly hope to be remembered in association with the novelist's strength. Hablot Browne was a perfectly spirited and thoroughly sympathetic interpreter of the conceptions of Dickens from the young manhood of Dickens to his late

middle life. When Dickens had been more purely extravagant and fantastic, as in *Pickwick* and in *Oliver Twist*, Cruikshank had served him; nor had Cruikshank—who was so much wider a genius than he is generally known to be—failed where it was pathos that was wanted, or a picturesque vision of the old-world streets. But, on the whole, Hablot Browne was even better fitted than Cruikshank for the novels of the middle period. If he did not quite do justice to *Copperfield*, which is comedy, he did complete justice to *Bleak House*, which is effective melodrama. In the *Bleak House* illustrations, hardly anything is wrong; there is hardly any shortcoming. Not only is the comic side, the even fustily comic, such as "the young man of the name of Guppy," understood and rendered well, but the dignified beauty of old country-house architecture or the architecture of the chambers of our inns of court is conveyed in brief touches; and there is apparent everywhere that element of terrible suggestiveness which made not only the art of Hablot Browne, but the art of Charles Dickens himself, in this story of *Bleak House* recall the imaginative purpose of the art of Méryon. What can be more impressive in connexion with the story—nay, even independently of the story—than the illustration of Mr. Tulkinghorn's chambers in gloom; than the illustration of the staircase at the Dedlocks' town house, with the placard of the reward for the discovery of the murderer; than that of Tom All Alone's; the dank, foul darkness of the burial-ground shown under scanty lamplight, and the special spot where lay the man who "was very good to me—he was!" And then again, "the Ghost's Walk, and once more the burial-ground, with the woman's body—Lady Dedlock's—now close against its gate. Of course it would be possible to find fault with these things, but they have nothing of the vice of tameness—they deliver their message effectually. It is not their business to be faultless; it is their business to impress. Dickens later on, as his own manner changed, wanted different illustrators, and very likely he had what he wanted in Mr. Marcus Stone, and certainly he had what he wanted, with Mr. Fildes, in *Edwin Drood*. But the higher technical perfection attained by Mr. Fildes, and the greater charm and amenity of his work on Dickens's latest novel, need not prevent the full recognition of Hablot Browne's merits, and of how successfully, during a score of years, Hablot Browne's invention went hand in hand with the novelist's. Of what is called "Society," "Phiz's" view may have been a conventional one—an impression culled from comedy and novel; and of rural life it would appear that "Phiz" knew nothing. But he knew best the class Dickens studied the most—the lower middle class. He knew it from Islington to Camden Town, and from Camden Town to "the Borough." And, like Dickens himself, he made this vast dulness interesting.

It is with the deepest regret that we learn that Mr. Charles Heath Wilson, who for many years has been a constant contributor to the ACADEMY, died at Florence, where he has long resided, on July 3, aged seventy-three. He was buried in the English cemetery outside the Porta Romana on July 5. We hope to give some details of his life next week.

THE death is also announced of the great Belgian sculptor Eugène Simonis, at the age of seventy-two. His chief works are the bronze equestrian statue of Godfrey de Bouillon in the Place Royale at Brussels (1848), an "Innocence" in the Musée royale, and a statuette of a boy crying over a broken drum. M. Simonis was married to a sister of M. Frère-Orban, the Belgian Minister for Foreign Affairs.

CORRESPONDENCE.

BOTTICELLI'S "ASSUMPTION."

Florence: July 3, 1882.

The following passage, which I have translated with some slight omissions from *Lezioni di Antichità Toscane*, by Lami, may be of interest as giving an account of the landscape in the picture by Botticelli of the "Assumption of the Virgin," recently purchased at the Hamilton Sale for the National Gallery. The passage occurs in the Preface, at p. xxviii. After stating that the Ponte del Mugnone is represented in a picture painted by Botticelli for the Capella Palmieri in the church of S. Pier Maggiore about 1470, the learned author proceeds as follows:—

"The picture represents the bridge with three arches spanning the river, which follows a winding course beneath the hills of Fiesole, near the church of S. Maria detta della Quercia, and thence skirting the hill called 'delle Forbici' approaches the monastery of S. Giusto alle Mura and the modern Porta di Pinti. . . . To the left of the bridge, towards the east, is the road leading to the Badia di S. Bartolomeo. The church and monastery are represented in the picture, but the façade of the church appears at that time to have had three doors, and not one only, as at present. Probably the façade, previously to the restoration by Cosimo de Medici after the designs of Brunelleschi, existed as represented in the picture. In these days [1766] the bridge has one arch only, and appears to have been reconstructed by the Consoli of the Arte della Lana, inasmuch as their arms—an eagle grasping a babe—are represented on the parapet. Possibly, however, the artist intended to represent the still more ancient Ponte del Mugnone which exists in these days, situate about half-a-mile from the above-mentioned bridge, on the road to Borgo S. Lorenzo, close to the mountain of Fonte Lucente. This bridge has several arches similar in form to those in the picture. It is probable that in former times there was a road, at either end of the bridge, leading to the mountains, in which case the one on the left of the bridge would be in the direction of the monastery of S. Bartolomeo. On ascending the hill opposite to the modern bridge before alluded to one arrives at the extensive Villa Salviati, which is represented in the picture approached by a circuitous path. This path commences at the Ponte del Mugnone, which was near the Porta S. Gallo, and is represented with one arch only. Beyond this villa, and on the hill in an easterly direction, is represented the parochial church of S. Martino a Monte Ughi. It is true that the artist has not been absolutely faithful to the actual distance and to the landscape; but his task was not that of geographer, and he was, moreover, limited by the necessities of his picture, and by the groups of figures occupying the centre of the composition. The picture also contains an excellent view of Florence seen from the north, near Camerata, where was situated the villa called 'de' Tre Viali,' belonging to M. Matteo di Marco Palmieri, at whose expense the chapel bearing his name was constructed, and for whom also the picture was painted; in it is seen his portrait, as also that of his wife, Niccolosa d' Agnolo Serragli. Francesco Bocchi, p. 354 (*Bellezze di Firenze*), is incorrect in stating that the city of Florence is there represented before its last aggrandisement, the contrary being the fact."

R. C. FISHER.

NOTES ON ART AND ARCHAEOLOGY.

EXETER COLLEGE, OXFORD, has distinguished itself by electing to a fellowship Mr. W. M. Ramsay, upon certain conditions for archaeological research. We believe we are not wrong in saying that another college, far better endowed than Exeter, had declined so far to depart from the beaten track as to have a student-fellow who should be neither elected by examination nor engaged in teaching.

AN influential committee has been formed for the purpose of obtaining subscriptions towards the erection of an appropriate memorial to Samuel Pepys in the church of St. Olave's, Hart Street, Cuthbert Friars. The committee consists of the chief representatives of the institutions with which Pepys was connected—viz., the Master of Magdalene College, Cambridge; the President of the Royal Society, the Deputy-Master of the Trinity House, the Secretary to the Admiralty, the Master of the Clothworkers' Company, and some others. The treasurer is Mr. Owen Roberts, clerk to the Clothmakers' Company; and Mr. Henry B. Wheatley, 6 Minford Gardens, W., is hon. secretary.

MR. MATTHEW BLOXAM is about to publish an eleventh edition of his *Gothic Ecclesiastical Architecture*. It is over fifty years since the book first appeared; and, by its successive revisions, it has always kept its place as the best text-book on the subject. For some years it has been difficult to get, and the last edition commands an extravagant price. A hearty welcome therefore awaits the new one, which has been rewritten, and enlarged to three volumes.

A BEAUTIFUL piece of pure line engraving has just been issued by Mr. Leleuvre. It is a print executed by Auguste Blanchard from the picture by Mr. Alma Tadema, "The Torch Dance," now exhibiting in the Grosvenor Gallery. Small in size, like the picture itself, the execution is exquisitely delicate; we have seldom seen anything so bright and lucid as the face of the dancer—a modern English face of great beauty.

AT Messrs. Gardiner's show-rooms at 453 Strand, there has lately been on exhibition a small but interesting collection of old wrought-iron work. The articles included a very elaborate little key, with the crown and monogram of Mary Queen of Scots exquisitely wrought and chased. This, with many other beautiful and interesting specimens, was lent by Mr. G. Truseff. Of the bolder work, nothing was finer than a floriated ornament belonging to Mr. Schuster, probably the work of a Florentine artist of the sixteenth century. The Duke of Norfolk contributed a very large bracket of elaborate pattern, partly gilt; and Mr. Marks Durlacher an iron chest of Italian make, with an elaborate contrivance for hiding the key-hole, which is under a flap in the cover. In order to touch the spring which causes the flap to fly open, it is necessary to insert a finger, or something longer and stronger, through one of the eye-sockets of a mask which decorates the front of the lid. Some handsome knockers—especially one with the Austrian two-headed eagle—a finely chiselled lock-plate of the fourteenth century, an elaborate arrangement for cooking purposes, and some English brackets are among the contributions of Mr. A. Newman, by whose energy the collection was brought together. A dagger with the blade pierced with receptacles for poison, candle brackets of Cromwell's time, iron coffers and caskets, pierced sword-hilts, keys and padlocks, andirons, and balustrades were among its other components; and we must not forget a handsome ornament of the time of Sir Christopher Wren, lately taken down from over a door in Mark Lane, and now the property of Mr. T'Anson.

THE *Portfolio* this month is rich in illustrations. Besides three full-sized etchings, it gives us a number of excellent little engravings in the text illustrative of the various articles. The most interesting of these articles is that on Autun, by the editor. Autun is a delightful little French town, dating back to Roman times, with which Mr. Hamerton is intimately acquainted. Judging from the illustrations in this number,

it would seem to be composed of nothing but quaint towers; but Mr. Hamerton promises to tell us more about it, the present article being merely intended as an introduction. An article by Frank Schloesser, describing the Maison Plantin, in Antwerp, and the continuation of Mr. Chambers Lefroy's "Ruined Abbeys of Yorkshire" make up, with the usual Art Chronicle, the rest of the number.

IN "A Middlesex Lane" the *Art Journal* for July contains a good example of the etching of Mr. Frederick Slocombe. Mr. Bevington Atkinson's article on Prof. Menzel has several very vigorous and characteristic illustrations of the art of that distinguished German; and Mr. Ruskin has allowed extracts from *Our Fathers Have Told Us* to be printed, with wood-cuts of some of the photographs which accompany his eloquent handbook to Amiens Cathedral.

THE article in the *Magazine of Art* which pleases us most is that by Mr. Austin Dobson, on Jacob Cats. It is mainly occupied with a description of the designs by Adrian van der Venne to Schipper's well-known folio edition of the Dutchman's poems, and is written with vivacity and sympathy, in a gentle vein of humour not unlike that of Charles Lamb.

WITH the number for June the *Revue des Arts décoratifs* commenced its third year of existence. Two series of articles are commenced in it by MM. E. Garnier and Victor Champier. The former writes of painting on porcelain; the latter, of the model house and its furniture. The illustrations are numerous and good, and include a photogravure of the silver plaque, designed and executed by M. Morell Ladeuil for Messrs. Elkington, which was presented by Sir Albert Sassoon to the Duke of Albany on his marriage. It represents a scene from "The Merry Wives of Windsor." The exhibition of the decorative paintings of M. Baudry and the "Salon des Arts décoratifs" are the subjects of other articles.

At a recent meeting of the Académie des Inscriptions a paper was read from M. E. Masqueray upon his recent excavations in Algeria upon the site known as El Meraba of the Beni Welban. Working with fifty natives, during a fortnight he discovered abundant remains of a Roman city—a forum, a cemetery, and about 130 inscriptions. The name of the city was Colonia Celtianensium.

THE Bavarian National Exhibition of Art and Industry, which has been held this summer in Nürnberg, has proved of much larger importance than was at first supposed. In one respect these local and national exhibitions have more interest than the larger international ones, for everyone is more concerned in the growth of art and industry in his own country than in any other, and this Bavarian one especially has revealed many capabilities of which the country was before unaware.

MR. SATCHELL has sent us the first part of a work upon the Seals and Armorial Insignia of the University and Colleges of Cambridge, by Mr. W. H. St. J. Hope, which is to be completed in twenty-five parts. There is, no doubt, a good reason for this mode of publication; but it is very puzzling to the reviewer, who never knows when to have his deliberate say. The work is to be illustrated with twenty-five chromo-lithographs, and sixty engravings of seals, &c., by the Dallastype process. In the text of the part before us, Mr. Hope traces the history of the seals of the university and of the university officers. He thinks that the oldest dates back probably to the charter of Henry III. (1261); the earliest impression of it is attached to a deed, among the muniments of Peterhouse, dated 1291.

THE STAGE.

OBITUARY.

BENJAMIN WEBSTER.

THE veteran Benjamin Webster died on Saturday at his house by Kennington Oval. He was eighty-three years old. For sixty years, more or less, he was connected with the stage—sometimes as author, often as manager, nearly always as actor. During his term of life he had two notable managements—first, that of the Haymarket, at which theatre true comedy was then wont to be played by as strong a company as could be got together; and then at the Adelphi, which became the home of clever or impressive melodrama. To name all his associates and servants in these two undertakings would be to name the principal performers during about two generations. As an author, Benjamin Webster was less conspicuous, nor did he claim for his work much of the merit of originality. As an actor, few men were more original; and it is gratifying, in reading the criticisms of his career which have appeared within the last few days, to notice that the fact that he has been little seen on the boards within the last fifteen years has not made people forgetful of the excellence of his method, of his intelligence, and of the continuousness of his labour. Benjamin Webster belonged to a race always rare, and rarer now than when he was young or middle-aged—the race of true comedians. It is the tendency of the day to make of the comedian a comic actor, and often it is the success of the comedian that does the most to bridge the distance between the comedian's work and the comic actor's—between comedy and mannered farce. But excellent old Benjamin Webster had at his command the resources of the true comedian: he could at need compel tears as well as laughter, nor did he seek his effects in excess of either. He went through many decades, including those very dull years for the English theatre—the years of pure sensationalism—which lasted from about 1855 to 1865, without ever forgetting that, though little art remained upon the stage, he was himself an artist, and that, when it was sensationalism—the headlong plunge, the breakneck leap—that was triumphant in his own theatre, it was not for him to descend to the antics of the acrobat. He was then rarely seen behind the float. Even in sensational days, or days when sensationalism was still surest of success, Mr. Webster attracted attention to a thoroughly artistic performance of his own—that of William Penholder in "One Touch of Nature." It was among the latest of his fine impersonations. Likewise, about the same time—it must have been in 1863 or 1864 if we remember correctly—he enacted Triplet, in "Masks and Faces," to the Peg Woffington of Mrs. Stirling. But that was not the original performance of the part. He played Triplet with thorough understanding and skill, as well as with all the sympathy that an actor who has known the world may be expected to bestow upon such a character as that of Triplet. Here, and in many another part, Mr. Webster proved himself—notably, say, as Joey Ladle in "No Thoroughfare"—an actor of dry and telling comedy and restrained and suggestive pathos. But his pathos, controlled as it was, was hardly that of the drawing-room; nor did he often portray the annoyances of polite life. Indeed, he did for a long spell of years, and with less of intensity, something of what Robson did for fewer years, and with more of intensity—portray the sorrows and the humours of those who are rough but not vulgar, often uneducated but never hopelessly commonplace. His stage world was a world in which individuality was preserved, and angles were not rubbed down. He was also not one of those actors who are determined to be fine gentlemen before they are artists. If he

was a gentleman, well and good; but he was, primarily, an artist, a student of various humanity, a participator in active life, a sportsman, a man about town. In this way, his existence did not move within narrow limits, and he brought to the creation of his best modern characters the aid of an experience of many men and women, and of various fortunes. We have had few more complete actors, few of wider range.

MUSIC.

Joseph Haydn. By C. F. Pohl. Vol. II. (Leipzig: Breitkopf and Härtel.) Nearly seven years have elapsed since Herr Pohl's first volume of Haydn's biography appeared. It gave the history of the composer's early years, his life at Vienna, his studios at the Cantorei of St. Stephen's, and his wanderings after his dismissal from the choir; and closed with his few years' services as second Capellmeister under Werner, first to Prince Paul Anton Esterhazy, and afterwards to his brother Nicholas, at Eisenstadt. Werner died in 1766, and Haydn became sole director of the music. Prince Nicholas, who had succeeded his brother in 1762, spent more than a million of money in transforming a wild and desolate portion of his Hungarian estates at the south end of the Neusiedler Lake into a fertile and attractive spot. A splendid palace was built, rivalling even Versailles in beauty, grandeur, and interest. In this magnificent place—Esterhazy by name—Prince Nicholas settled down, shortly after Werner's death, with his whole establishment, including, of course, his band, singers, and his Capellmeister, Joseph Haydn.

The second volume gives a detailed and glowing description of the stately building, with its noble suites of rooms crowded with paintings, statues, ornaments of the most costly description, rare books, and valuable MSS. The gardens, with their many objects of interest, the opera house, and the Marionette Theatre also come in for their share of notice. Haydn's time was well occupied, for he had to hold daily rehearsals with the band, to attend to the chamber concerts and to the orchestral and operatic performances, to look after the singers and players, seeing to their wants and settling all their disputes, and, in addition, to write music for the palace, the theatre, and the church. He was orderly in his mode of life, and found time not only to discharge all the duties connected with his position as Capellmeister, but also to give lessons and to devote a regular part of each day to composition. Haydn was free from material cares, valued and honoured by his patron, beloved by the musicians, yet his life was not a happy one, for though his position was in many respects advantageous to him as a composer (and this he freely acknowledged), yet he sighed for freedom and longed to travel. The glimpses, too, of happy social intercourse and healthy artistic rivalry which he obtained from time to time during his short visits to the Austrian capital made him more and more dissatisfied with his lot; and in his letters to his friend and benefactress, Frau von Genzinger, he constantly speaks of his solitude and of his need of encouragement.

Of the happy days spent by Haydn in Vienna Herr Pohl has much to say. The performance of Haydn's opera "Lo Speciale" at the private house of Herr von Sumerau in 1770 and of his first oratorio "Il Ritorno di Tobia" by the Tonkünstler Societät in 1775, the concerts and entertainment given by the Prince's band and singers at the Court festivities in 1777, the musical evenings at the house of the English composer Stephan Storace, when Dittersdorf, Haydn, Mozart, and Vanhall

played quartetts, and among the audience were Paisiello and the poet Casti, the happy hours spent with the Genzinger family, and the celebrated evening when Haydn met Leopold Mozart at his son's house—about all these, and other matters connected with musical life in Vienna, we find in the volume before us many interesting details. The meeting at Mozart's house on February 12, 1785, is an event of the deepest interest. After listening to three of the six celebrated quartetts dedicated to himself, the noble-minded and open-hearted Capellmeister thus addressed the father: "I say to you, before God, as an honest man, your son is the greatest composer I have ever heard; he has taste, and wonderful knowledge of the art of composition." These were no empty words of praise, but a real and honest expression of his opinion. When in London, the news of Mozart's death greatly affected him, and he wrote to a friend in Vienna thus: "I could scarcely believe that Providence would so quickly summon to the next world a man whom it is impossible to replace."

Herr Pohl gives a graphic account of several events which occurred to relieve the monotony of the composer's life at Esterhazy. In 1772 Prince Rohan, the celebrated French ambassador at the Court of Vienna, visited that place, and for four days there was nothing but mirth and revelry. In the following year the Empress Maria Theresa honoured the Prince with a visit, and on this occasion was performed Haydn's symphony which bears her name. Again, in 1775, the Archduke Ferdinand (son of Francis I. and Maria Theresa) was brilliantly entertained at Esterhazy. The visit, too, of Michael Kolly and Bride, in 1784, the two friends and admirers of Mozart, was most agreeable to Haydn. They had much to tell him about Italy and England—two countries in which he was particularly interested. Two great fires occurred at Eisenstadt in the years 1768 and 1776, and on both occasions Haydn's house became a prey to the flames. Many of his MSS. were destroyed. In 1779 the theatre at Esterhazy was burnt down.

Between 1767 and 1790 Haydn wrote no less than 63 symphonies, 43 quartetts, 19 concertos for various instruments, 28 pianoforte sonatas, 13 pianoforte trios, 5 Masses, 1 oratorio, 1 "Stabat Mater," 12 operas, besides a quantity of instrumental and vocal pieces. Every page of Herr Pohl's second volume testifies to his patient and minute research. Not only does he give us all possible information about the origin of these compositions—their character and peculiarities, the different editions, the performances—but he also tells us much about Haydn's predecessors and contemporaries. This knowledge is of immense importance to the student of musical history. One is too apt to single out for praise and admiration the greatest geniuses, and to forget how much they owed to the labours and works of inferior and now forgotten composers.

The present volume brings us to the end of the year 1790. On September 28 Haydn's patron, Prince Nicholas, died. At this moment Salomon arrived in Vienna, and persuaded Haydn to visit England. On Wednesday, December 15, he left Vienna for London. Mozart, in parting from his true and faithful friend, was moved to tears. He seized hold of both his hands, and said, "I fear, my father, this will be our last farewell." Within a year from that time, and before Haydn had returned from London, Mozart was in his grave. Herr Pohl's book contains a portrait of Haydn, some valuable supplements giving details of music and musicians at Esterhazy, and a chronological and thematic catalogue of Haydn's compositions from 1767 to 1790.

J. S. SHEDLOCK.